

The Tragedy of HAMLET

A critical edition, based on the Quarto
of 1602, with an Introduction and
Textual Notes

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PRINCETON,
Princeton University Press; London: Humphrey
Milford, Oxford University Press

1938

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Printed at the Princeton University Press
Princeton, New Jersey, U.S.A.

PREFACE

THE purpose of this work may be stated very briefly. It is to produce an edition at once readable and critical of the authentic text of Shakespeare's masterpiece, the tragedy of *Hamlet*. This is the more necessary since with one exception, to be hereafter seen, all modern texts are a conflation of those presented in the Second Quarto and the First Folio; in other words they give us something that Shakespeare never wrote and, as it is hoped the Introduction will demonstrate, that was never played upon his stage. Moreover, from the time of Rowe to the present day modern editions have been based upon the Folio text, collating the Quarto to supply omissions, to emend obvious errors, or, at the editor's caprice, to substitute one reading for another. Yet the text of the Folio appeared seven years after Shakespeare's death; the original had been cut and altered for stage purposes, and the language modernized by copyists and editors. To read the *Hamlet* that Shakespeare wrote we must revert to the "true and perfect copy," the Second Quarto.

Now it happens that of this genuine text there is no critical edition, not even an exact reprint. The Griggs facsimile is marred by various minor errors and omissions.¹ Vietor's useful parallel text edition reproduces most of these and adds a few more. Until the appearance of the *Cranach Hamlet* in 1930 with a text based firmly upon the Second Quarto by the brilliant Shakespearean scholar, J. Dover Wilson, there was not an edition which offered the modern reader a fair view of Shakespeare's work. But the *Cranach Hamlet* is an *edition de luxe*, extremely expensive and inaccessible even in well equipped libraries. Since then, to be sure, Professor Wilson has given us another version of the true text in his *Cambridge Hamlet*. Yet it is a modernized text; it includes numerous Folio readings along with a few daring emendations, and it is marred by a superfluity of unwarranted stage-directions. There is still room, we believe, for a critical edition of the genuine text.

The present edition is based upon photostatic reproductions made by three surviving copies of the issue of 1604, that in the Harleian Library (formerly the Devonshire copy), that in the Elizabethan

¹ See the check-up of these in *Modern Language Notes*, June, 1931, p. 21.

in New Haven (not in New York, *pace* Professor Wilson), and that the Folger Library.² This text has been checked throughout by collation with the copy of the 1605 issue in the British Museum and with the variants in the Trinity College and the Grimston copies of 1605 recorded by Wilson in his *Manuscript of Shakespeare's Hamlet*, pp. 123-4.

The present editors had begun and made fair progress with their work before the appearance of Wilson's acute and meticulous study of the two texts. Needless to say they have consulted his work at every point and, if they have often differed from his conclusions, they believe, they have quite as often held more firmly than he to the principles that he has laid down for the modern editor.

What is here offered is not a reprint *verbatim et literatim* of the Second Quarto. That edition, as every scholar knows, is an extremely bad example of Elizabethan typography. It was probably printed in haste; it was certainly set up by a dull, if conscientious, compositor. It is marred by misprints which make nonsense of passages, by attempted corrections which produce confusion more confounded, and worst of all by omissions ranging from two long passages, which may have been deliberately excised, to the careless dropping of lines and half-lines—over thirty instances—phrases, and single words. Fortunately in most cases the Folio text enables us to correct the errors and omissions of the Quarto compositor, and for this edition the Folio has been collated line for line with the Quarto text. The editors have, however, retained on principle the Quarto text wherever it makes sense, refusing to accept a Folio reading which may seem to modern ears more poetic or even more significant. They have attempted to present not a blendec nor a modernized text but the text of *Hamlet* as they conceive that Shakespeare wrote it, restoring omissions due to censorship or carelessness, and purging it of the errors of the old compositor.

A word must be said in regard to the punctuation. The editors do not share Wilson's unbounded admiration for the pointing of the Quarto. In fact Wilson himself is forced to depart from or add to this pointing in many instances. Yet there is reason to believe that it represents in the main Shakespeare's own punctuation, light, hasty, and, according to

² It may be noted in passing that the Folger copy alone of the three preserves the true reading in two cases (1. 4. 68 and 1. 5. 7) where owing to some imperfection in the presswork the others are guilty of minor omissions.

modern notions, altogether inadequate. It is more than likely that some stops, like many words, were omitted by the compositor; in certain cases it seems plain that the faulty Quarto punctuation is due to an overzealous press-corrector. The old punctuation has been retained wherever it seemed possible to do so without destroying the sense of the passage, and every departure therefrom has been recorded and defended in the textual notes.

The matter of stage-directions has given the editors considerable trouble. Those of the Quarto are lamentably deficient; there is some reason to believe that Shakespeare often omitted them knowing that they would be supplied in rehearsal and noted in the prompt-book. Those of the Folio are fuller and point directly to the stage practice of Shakespeare's own company. But at times stage-directions in the Folio are wanting, possibly omitted by the scribe who prepared the "copy" for that text, even when they are needed to make the situation clear to the reader. In such cases they have been supplied in the briefest possible form and recorded in the notes. Needless to say the act and scene divisions, altogether absent in the Quarto and imperfectly supplied in the Folio, have been omitted as well as the indications of the place of action wanting in all old texts and supplied by modern editors from Rowe on.

* After some consideration the editors have thought best to present a text unmarred by brackets or other signs of alteration. Such a text, disfigured in many lines on almost every page by these devices, would be a thing of offense to the modern reader and would necessarily distract his attention from what the editors wish to present, the true text of *Hamlet*. As a matter of course all departures, however minute, from the original text are noted and, it is hoped, justified in the *apparatus criticus* at the bottom of each page. The line references throughout are to the lining of the Globe edition.

The *apparatus* is at once textual and exegetical. It records all variants of existing copies of the Quarto and all those of the Folio, with the exception in this latter case of mere variant spellings. It notes, where necessary, and only where necessary, the emendations proposed by modern editors. It justifies the restoration of omitted words and passages and attempts the interpretation of certain famous words as well as the explanation of obsolete words or words whose significance

has changed since Shakespeare's day. It does not pretend to offer dramatic or aesthetic criticism, to pluck out the heart of Hamlet's mystery, to whitewash the character of King Claudius, or to establish the dramatic value of the Dumb Show. Such criticism must rest, if it is to be justified, upon a true text and it is at least a close approximation to such a text that the editors aspire to offer.

The Introduction deals with the early sources of the Hamlet story, its first appearance in *Saxo Grammaticus* and its Renaissance version in the French of *Belleforest*. It then takes up the vexed question of the pre-Shakespearean dramatization of the tale, the authorship of the lost play, and the possibility of its reconstruction from the known works of Kyd and from the German play *Der Bestrafte Brudermord*. A separate section is devoted to each of the three Shakespearean texts, First Quarto, Second Quarto, and First Folio, their derivation, interrelation, and authority. It is hoped that these sections embody in concise and readable form the results of modern scholarship, but the editors do not flatter themselves that their statements will be universally accepted. The labyrinth of textual criticism is devious and winding, particularly so in the case of *Hamlet*; the editors may at times have gone astray. It is to be hoped that they have in the end found their way out to the true conclusion, and in this hope the present work is respectfully submitted to the consideration, the praise or blame, of all lovers of Shakespeare.

The editors wish to express their hearty thanks to the Rockefeller Foundation whose generous aid, extended through the Council of Humanities Fund at Princeton, has facilitated the publication of this work.

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INTRODUCTION

I

THE SOURCES OF *Hamlet*

THE story of Hamlet, the wise youth who feigned madness to preserve his own life and avenge his father's death upon a murderous uncle, goes far back into the heroic age of Scandinavia. Its origin, no doubt, was in one of the bloody family feuds well known in Northern history and saga. Viking sailors carried the tale to Ireland whence it returned to its home in the North adorned with various accretions of Celtic folk-lore and historical adventure, to become in later days part of the traditional history of Denmark. The name of the hero first appears in an Irish lament attributed to Queen Gormflaith whose husband, Niall, was slain in battle (A.D. 919) by the Dane Amhlaide. This name is the Irish form of the Icelandic *Amloði*¹ which first appears in a bit of Icelandic verse quoted by Snorri in the *Prose Edda* (ca. 1230) and attributed by him to a certain Snæbjörn.² The note following the few lines of verse in the *Edda* says: "Here the sea is called Amloði's quern." This seems clearly an allusion to one of the wise speeches of Amlethus recorded by Saxo, namely that the sand

¹ The story of Hamlet is originally and essentially a Scandinavian saga, but it is an interesting fact that the name of the hero, *Amloði*, is a unique name in Northern literature with no associations and no discoverable Germanic etymology. Kemp Malone (*Literary History of Hamlet*, 1923, and later in *Philological Quarterly*, 1925, and *Review of English Studies*, July 1929) has made the interesting suggestion that it is not strictly a proper name at all but a compound of proper name and epithet. He assumes that a bearer of one of the many forms of the common Scandinavian name *Anlaifr*, *Anlaf*, *Anle* carried also the epithet *oðe* (Middle English, *wod*) furious, mad, so that he was generally known as *Anle-oðe* to distinguish him from various other *Anles*. In Ireland this compound was taken for a proper name and Celticized as *Amhlaide*, the slayer of Niall. From Ireland this distortion of the name plus epithet was carried back to Iceland by Viking rovers where it took the form of *Amloði*, Latinized later by Saxo into *Amlethus*. Malone's conjecture has not been universally accepted, but it is an ingenious etymology and explains as nothing else does the derivation and change of the name. His further suggestion that the original bearer of the name was *Onela*, the good king of *Beowulf*, awaits further demonstration.

² For Gormflaith's lay and the verses of Snæbjörn see Gollancz, *The Sources of Hamlet*, 1926.

of the shore, which his companions mockingly called meal, had been ground fine (*permolita*) by the churn of the sea. If this be so, we may infer a knowledge of a well developed Hamlet saga in Iceland sometime previous to Snorri's compilation of the *Edda*.

It is more than likely that the tale of Hamlet took definite shape in that motherland of Northern saga, Iceland, but it first appeared in literature in the *Historia Danica* of Saxo Grammaticus,³ a learned clerk in the service of the great Danish bishop, Absalon (1128-1201). Saxo, like his predecessor, Geoffrey of Monmouth, made little or no distinction between history, myth, and tradition. He pays high tribute to "the men of Thule" (Iceland) whose treasures of history, he says, he has drawn on for no small part of his work. There is some reason to believe that the original version of the Hamlet-saga, which he included in the third and fourth books of the *Historia*, was couched in a style and language that sometimes baffled him. It is hard to account for certain obscure and at times incomprehensible passages⁴ in Saxo's Latin except on the hypothesis that he is translating from an original he did not always understand.

Saxo's narrative is too well known to need repetition here, but the main points: the killing of the Danish ruler by his brother, the brother's marriage with the Widow, the feigned madness and real craft of the

³ The fullest account of Saxo and his work appears in Paul Herrmann's *Erläuterungen zu den ersten neun Büchern der dänischen Geschichte des Saxo Grammaticus*, Leipzig, 1922. Saxo (ca. 1150-1216) apparently wrote the first nine books of the *Historia*, which contain the old Danish legends and traditions, in the early years of the thirteenth century.

⁴ See for example the references to Undensakre, the incident of the gadfly and the straw, and Hamlet's quizzing answer as to his pillow in the fen—*Sources of Hamlet*, pp. 25, 109, p. 26 n. Herrmann explains that Saxo misunderstood the poetical expression, "Fialler withdrew to Undensakre" (the land of the dead), meaning simply "Fialler died," and so spoke of Undensakre as "a place unknown to men today." In the same way Saxo did not recognize the names of the plants—coxcomb, horsehoof, and reed—that served for Hamlet's pillow, and accordingly invented an elaborate explanation of these names to rescue the hero from the charge of falsehood. The puzzling incident of the gadfly Herrmann explains as a sort of rebus equivalent to "strawback," an epithet applied to a common and foolish type of thief detected after plundering his neighbor's field by the straw sticking to his back. Hamlet's foster-brother warns him by this token not to be a "strawback" and bring himself by word or deed. Herrmann, Vol. II, pp. 252-3.

dead man's son, his successful evasion of the tests of his sanity, his voyage to England with letters bearing his death-warrant, his detection and alteration of the letters, his return, and the accomplishment of his revenge, all these have been constants of the Hamlet story ever since. The rest of Saxo's story, the elevation of the avenger to the throne, his strange adventures on his return to England, and his death in battle have dropped out of the tale since its first dramatization and are known only to scholars.⁵

Saxo's tale introduces the chief characters of the story as we know it in Shakespeare: Claudius (Feng), Gertrude (Gerutha), Hamlet (Amlethus), unnamed prototypes of Ophelia, Polonius, Rosencrantz and Guildenstern, perhaps even of Horatio in the character of the foster-brother of Amlethus. In the main, except for the Ghost's summons to revenge and the final catastrophe, of which more must be said hereafter, the tale runs along familiar lines. Certain features of the narrative, however, indicate its origin in very early times; the spy in Gerutha's chamber hides under the straw (*stramentum*) of her bed, his dismembered body is thrown down an open latrine to be devoured by scavenging hogs, the fatal letters are carved on wood, plainly the old Runic writing of the North, and at the end Amlethus fires the great hall and consumes the retainers sleeping there before he goes to the bower to which his uncle had withdrawn (as Hrothgar withdraws from Heorot) to accomplish his revenge. The character of the hero, moreover as Saxo presents him, is plainly the creation of a rude and barbarous age. The blend of assumed simplicity with subtle craft, the delight in riddling speech, and the occasional outbursts of savage ferocity, all mark Saxo's Amlethus as a folk-lore hero of the old Germanic North. There is no trace of the later ideals of courtesy and

⁵ The original Latin text is reprinted in the *Sources of Hamlet* along with a translation taken from Elton's *First Nine Books of the Danish History*, 1894, p. 3. A later, in some ways more satisfactory, translation into German is that of Herrmann, 1922. The elaborate commentary contained in Volume II of this work distinguishes between the original elements of the story, the "Hamlet saga," and the later accretions, which Herrmann calls "the Hamlet romance." York Powell's *Introduction* to Elton's work is a mine of information on Saxo, his sources and his work. Saxo's Latin is included in Wilson's *Cranach Hamlet*, 1930, and in Gollancz, *The Sources of Hamlet*, 1926.

chivalry in this primeval Hamlet. His transformation into a Prince of the Renaissance,

Th' expectancy and rose of the fair state,
The glass of fashion and the mould of form

is one of the miracles of poetic genius. Yet something of the old barbarian, something of his craft and cruelty, remains even in Shakespeare's *Hamlet*. (See *Mademoiselle on Hamlet*)

On the other hand we can see Saxo modifying the old saga. He introduces into it certain features borrowed from the story of the elder Brutus as told by Latin historians, and as a pious clerk of the Middle Ages he is shocked by the marriage of the murderer with his brother's widow and charges him repeatedly with incest, a charge based, of course, on the Catholic and sacramental rather than the old Germanic conception of marriage.

Saxo's history was widely circulated during the later Middle Ages, but only fragments of the manuscript have been preserved. It was first printed in Paris in 1514, reprinted at Basel in 1534 and again at Frankfort in 1576, evidently a well known book from which the Frenchman Belleforest drew his version of the Hamlet story.

François de Belleforest, 1530-1583, educated at the charge of Marguerite of Navarre, deserted the study of law for the pursuit of literature. He attempted to attach himself to the circle of the *Pléiade*, but his feeble verse failed of recognition and he turned to prose. He became a historiographer, translator, and compiler of tales, a ^{an unfortunate} ~~veritable~~ bookseller's hack. He was gifted we are told with "une malheureuse fécondité," a phrase which happily characterizes his retelling of the Hamlet story. This appeared in the fifth volume (1576) of his *Histoires Tragiques*, a collection of tales translated for the most part from Bandello. There is evidence elsewhere that Belleforest was acquainted with Saxo; in his *Harangues Militaires* (licensed 1570) he included five orations translated from the *Historica Danica*. His version of the Hamlet story is drawn, as a marginal note (*Saxon Grammarien a écrit ce discours*) in his translation states, from Saxo's work with some omissions, one notable addition, and an intolerable deal of moralizing.

⁶ For Saxo's indebtedness to the Latin historians see *Sources of Hamlet*, pp. 27 ff. The similarity of the stories of Brutus and Hamlet has, perhaps been somewhat overemphasized by Gollancz and others.

In fact Belleforest seems to have regarded the tale as an opportunity to preach an interminable sermon on the text: Frailty thy name is woman. His one real addition is his statement that Geruthe committed adultery with Fengon (Claudius) before the latter slew his brother. A trace of this addition remains in the speech of the Ghost in *Hamlet* (1. 5. 42 ff.) and in Hamlet's own words (5. 2. 64). Needless to say this is an addition quite alien to the spirit of the old saga; there is plenty of bloodshed but little adultery in Scandinavian story, and it was, perhaps, unfortunate that Shakespeare inherited this addition to the tale from his predecessor.

Belleforest's *Histoires* seems to have been a very popular book; the British Museum has five separate editions of the volume containing the Hamlet story, and there may well have been others. It was translated, very badly, into English as *The Hystorie of Hamblet* in 1608, a unique copy of which is preserved in the library of Trinity College, Cambridge. As this translation is later than Shakespeare's play and at times uses the diction of the play rather than that of the French original, it may be disregarded as a source. It was, no doubt, put on the market as a result of the success of Shakespeare's masterpiece; there is no reason to assume, as has sometimes been done, an earlier, now lost, translation.⁷ The next step in the development of the Hamlet story was its dramatization for the Elizabethan stage. That there was a play dealing with this theme many years before Shakespeare set hand to it is now accepted by all students of Elizabethan drama. As early as 1589 Nashe in his preface to Greene's *Menaphon* indulged in an attack on certain "trivial translators" and "shifting companions" who "leave the trade of *Noverint* whereto they were borne, and busie themselves with the indeavours of Art that could scarcely Latinize their neck verse . . . yet English *Seneca* . . . yeelds many good sentences . . . and if you intreate him faire on a frostie morning, hee will affoord you whole *Hamlets*, I should say handfuls of Tragical speeches. . . . *Seneca*, let blood line by line and page by page, at length must needes die to our

⁷ Belleforest's *Hamlet* was reprinted in Moltke's *Shakespeares Hamlet Quellen* in 1881, and later by M. B. Evans in *Der Bestrafte Brudermord*, 1910, by Gollancz in *The Sources of Hamlet*, 1926, and lately by Dover Wilson in the *Cranach Hamlet*. The wretched English version, based apparently on the 1582 edition of Belleforest, has been often reprinted: by Collier 1841, Moltke, Furness (*Variorum Hamlet*, Vol. II, 1877) and by Gollancz parallel with the French original.

Stage: which makes his famished followers to imitate the Kidde in *Æsop* who, enamoured with the Foxes newfangles, forsooke all hopes of life to leape into a new occupation; and these men . . . to intermeddle with Italian translations."

The whole passage, too long to quote here, may be found in Nashe's *Works* edited by McKerrow, Vol. III, pp. 15-16, and is reprinted in Wilson's *Hamlet*, p. xvii, and elsewhere. It has been the subject of much debate, but the general conclusion is that it refers to a play called *Hamlet* written in Senecan vein by one of the poorly educated "translators" whom Nashe is attacking. That the author of this play was Thomas Kyd has been asserted with more or less confidence since the time of Malone (*Malone-Boswell Shakespeare*, Vol. II, p. 372). The reference to "the Kidde"—not, as Nashe says, in *Aesop*, but in Spenser's *Shepheards Calendar* (*May*)—would have no point at all unless readers of Nashe's preface could at once connect the Senecan play of *Hamlet* with Kyd, the author of the popular *Spanish Tragedy*.⁸

The next mention of the old play occurs in Henslowe's *Diary* (Greg's edition, Vol. I, p. 17, and Vol. II, p. 163): "In the name of god Amen begininge at Newington my Lord Admeralle men & my Lorde Chamberlen men As followethe 1594 . . . June 9 Hamlet . . . viij." Henslowe is recording here his receipts from a series of performances at the suburban theater at Newington Butts by the joint companies of the Admiral's and the Chamberlain's men. Inasmuch as he does not add his symbol for a new play, *ne*, to the title of *Hamlet*, we may assume this was the old Senecan play. Whether it was performed as originally written is open to some doubt. Much in the way of abbreviation and revision may have happened to Kyd's play before it was acted at Newington. It is interesting to note that Henslowe's receipts for this performance, 8 shillings, were small indeed, compared with what he got from performances of Marlowe's *Jew of Malta*, 23 shillings, or "the

⁸ Chambers (*William Shakespeare*, Vol. V, p. 412) and McKerrow (*Nashe*, Vol. IV, p. 444) are unconvinced of the identification of Nashe's butt with Kyd. The passage indeed affords no absolute proof of this, but it is hard to escape the conclusion that the prime figure among the "trivial translators" whom Nashe attacks is no other than the Senecan dramatist Thomas Kyd, and that "the Kidde" of Nashe's onslaught is dragged in by the hair to point with a pun at the author of *The Spanish Tragedy* and, presumably, also of the old *Hamlet*. Wilson, who long doubted this identification, now professes himself convinced of it. (*Hamlet*, p. xix.)

Gwies" (*Guise*), 54 shillings. Apparently *Hamlet* was no longer a drawing-card at the playhouse.

The next reference in point of time is Lodge's allusion in his *Wit's Misery*, 1596. He speaks there of "ye ghost which cried so miserably at ye Theator, like an oister wife, Hamlet, revenge." The mention of the Theater as the playhouse where the Ghost so cried to Hamlet shows that the play was now the property of the Chamberlain's men who had been playing there since they parted from the Admiral's at Newington. It is plain, therefore, that they had taken the old *Hamlet* with them and that it was now subject to revision, rewriting, or complete remodeling by William Shakespeare, one of the Chamberlain's company since 1594. Probably it needed a careful revision if it was to be a "get-penny." Lodge's allusion sounds almost like a sneer at an outmoded play. Before we approach Shakespeare's dealing with this, the immediate source of his tragedy, it is necessary to see what can be affirmed, or conjectured with some degree of certainty, about this old play, the so-called *Ur-Hamlet*.]

[It seems altogether likely that the author of the *Ur-Hamlet* derived his knowledge of the story from the popular and widely circulated collection of Belleforest, the *Histoires Tragiques*. If he were, as Nashe's words lead us to believe, a "Senecan," there were certain things that he would almost of necessity have done to the narrative to fit it into the mould of a Senecan tragedy. He might have written a prologue introducing supernatural characters such as appear for example in *Gismonde of Salerne* played before the Queen by the gentlemen of the Inner Temple in 1568. He would probably equip it with a chorus like that in *Gorboduc* and he would quite certainly have introduced a ghost crying for revenge. [The revengeful ghost is, of course, a characteristic figure of Senecan tragedy,] and had recently appeared in English Senecan drama as the ghost of Gorlois in *The Misfortunes of Arthur*, a play acted before Elizabeth in 1588. The date is of some importance since it is near the time at which the *Ur-Hamlet* was probably composed; Nashe's scoffing allusion can hardly be to an old and half-forgotten play. Naturally the Ghost in this play would be that of the murdered man, like the Ghost of Andrea in *The Spanish Tragedy*. Yet if this Ghost were to call on his son for revenge, it would naturally follow that the son was ignorant of the murder and therefore that the

murder had been a secret assassination by the Italianate⁹ method of poison rather than by the sword of the North. This change, however, involved consequences which perhaps the author did not fully realize. In the old story the motive for Hamlet's feigned madness is clear and compelling; he feigns a stupid form of idiocy for self-protection. In the altered form there is no need of this, since the murderer, his uncle, cannot know that Hamlet knows of the murder, and has no reason to fear him, and in consequence Hamlet has no need to feign madness to protect himself. It would have been simpler to drop the antic disposition altogether, but the author could not well do this. It was an essential part of the story and moreover the immense success on the stage of Hieronimo in *The Spanish Tragedy*, who does actually play the part of a

⁹ Sarrazin, whose *Thomas Kyd und sein Kreis*, 1892, marks the first full and satisfactory study of the problem since the time of Malone, calls attention to the "half-Italian coloring of Shakespeare's *Hamlet*, the atmosphere of intrigue, treachery, and strange modes of poisoning." He notes that a poisoned rapier is wielded by an Italian in *Soliman and Perseda*, a play generally ascribed to Kyd. It is perhaps worth noting that in *Arden of Faversham*, a play ascribed by some scholars to Kyd, Mosbie suggests killing Arden by means of a poisoned picture so venomous that it would infect whoever looked upon it. In Holinshed's recital (*Chronicles*, anno 1587) there is no mention of this quaint device; there the painter simply gives Mistress Arden a poison to mix in her husband's food. Can this Italianate poisoned picture be an invention by Kyd? Certainly strange modes of poisoning were ascribed by the Elizabethans to Italian ingenuity in crime. Simpson's note to *Every Man In His Humor* (4. 8. 16) tells of an Italian employed by the Pope to kill Queen Elizabeth by poisoned perfumes. Specially interesting as bearing upon the murder of King Hamlet is a report of the murder in this same fashion—poison dropped into the victim's ear—of Francesco Maria della Rovere, Duke of Urbino. The murder was charged on Luigi Gonzaga—cf. the names of Lucianus and Gonzago in *Hamlet* (3. 2. 250, 273). For this report, quite possibly false, of Urbino's death see Dennistoun, *Memoirs of the Dukes of Urbino*, Vol. III, pp. 71-2, and *M. L. R.*, October 1935.

Marlowe alludes to this method of poisoning in *Edward II* (5. 4. 31 ff.), where his professional assassin, Lightborn declares:

"I le ~~ned~~ in Naples how to poison flowers

 Or wh. ~~one~~ one is asleep to take a quill
 And blow a little powder in his ears."

In the account of the Urbino murder there is no mention of the victim's being asleep when the poison was injected. This may be Kyd's addition, a natural one for a dramatist to make. Marlowe, then, may have picked it up from Kyd's *Hamlet*.

We owe the references to Dennistoun and the Marlowe passage to Professor Brooks Henderson of Dartmouth.

madman in his pursuit of revenge, was a guarantee, so to speak, of the success in a new play of Hamlet's feigned madness.]

In addition to this change at the beginning of the play there were others more or less forced on the author. He must bring his hero promptly back from the voyage to England. No good Senecan playwright would be content simply to dramatize Hamlet's adventures at the English court and his marriage with the English princess, as told in Saxon and Belleforest. A word needs to be said later about the device he adopted to hasten the hero's return. And finally it would never do to end the play with Hamlet's triumphal revenge and his accession to his father's throne. (A good Senecan tragedy must end with the death of the hero surrounded by as many corpses as the stage will hold.) Witness the general massacre, including at least one innocent victim, that concludes *The Spanish Tragedy*. All students of Elizabethan drama will probably agree that if the manuscript of the *Ur-Hamlet* were by some lucky chance discovered these features at least would be found in it: the secret murder, the revelation and charge of revenge by the Ghost, the feigned madness of the hero, and the general slaughter of the catastrophe.

[There is, as has been said, good reason, although no definite proof, to believe that Thomas Kyd was the author of the *Ur-Hamlet*.

Proceeding on this assumption and studying the style and method of Kyd as seen in *The Spanish Tragedy*, it should be possible to go further in a hypothetical reconstruction of the *Ur-Hamlet*. Kyd was of all the playwrights in the 1580's the most confirmed Senecan. He had, says his editor (Boas, *Works of Kyd*, p. xvii), "Seneca at his finger ends." He read French easily as is shown by his translation of the French Senecan tragedy *Cornelie*. [He knew Italian and translated Tasso's *Padre di Famiglia*. He could, therefore, have read Belleforest in the original] and his Italian reading would account for the peculiar Renaissance atmosphere of court life, statecraft, embassies, intrigue, murder by poison, and so on which presumably pervaded his play and is still preserved in Shakespeare's *Hamlet*. But Kyd was something more than a trivial translator. He was, says Boas rightly enough, a born dramatist with a keen sense for theatric situation and a marked ability for conducting intrigue through a complicated plot. [His *Spanish Tragedy* was the outstanding success of the middle 1580's—Boas dates it between

1585 and 1587—and if he took up the Hamlet theme later¹⁰ he would naturally attempt to incorporate into his dramatization of this story features that had proved effective in *The Spanish Tragedy*. Some of these are apparent in the first reading; the theme of revenge, of course, is common to both, as is the bloody catastrophe. These are Senecan characteristics. More peculiar to the two dramas is the play within a play, used in *The Spanish Tragedy* to precipitate the catastrophe, in the *Ur-Hamlet* presumably to heighten the climax. An additional effect could be added to the feigned madness of the hero by letting a lady connected with him, Isabella the wife in *The Spanish Tragedy*, Ophelia the beloved maid in *Hamlet*, run mad upon the stage. And finally to afford contrast to the hero and to complicate the intrigue Kyd seems to have invented the character of Laertes, for whom there is no counterpart in Belleforest, a companion figure to the Lorenzo of *The Spanish Tragedy*, a true Renaissance courtier, versatile and polished, but reckless, ruthless, and conscienceless. It is a striking fact, not without significance, that both these characters engage with the hero in a form of entertainment, Hieronimo's play in *The Spanish Tragedy*, the fencing-match in *Hamlet*, that serves to bring about the catastrophe involving both themselves and the protagonists.

It may be objected that this hypothetical reconstruction of "the *Ur-Hamlet* has gone rather far on very slight grounds. Kyd's play was never printed and is apparently irretrievably lost. Are there any remains of it which go to justify such a reconstruction? An answer may be found in the plainly un-Shakespearean portions of the First Quarto which have to be discussed hereafter; but there is an even stronger bit of evidence. There is a German version of the drama, *Der Bestrafte Brudermord oder Prinz Hamlet aus Daennemark*, first printed by O. Reichard in 1781 from a manuscript dated 1710. The manuscript has disappeared, but the text has been reprinted by Cohn, *Shakespeare in Germany*, 1865, and by Creizenach, *Schauspiele der englischen Komödianten*, 1889.¹¹

¹⁰ It is possible that the theme was suggested to Kyd by the return of a troop of English players from Denmark in 1587. Their report of the Hamlet legend may have sent him to reading Belleforest.

¹¹ An English translation accompanies the German text in Cohn; another is given in the *Vuriorum Hamlet*, Vol. II, pp. 121 ff.

A *Hamlet* was performed by English actors at Dresden as early as 1626, and there is record of a performance, probably in German, in 1665. The version presented in *Der Bestrafte Brudermord* is a gross degradation of *Hamlet*, marred by inclusion of a comic scene between a peasant and a courtier and by the distortion of Ophelia's madness into a form of comic erotic insanity. But the general run of the action and occasional phrases make its dependence upon an original English *Hamlet* quite certain. The question arises upon what version of the English *Hamlet*. The pronounced likeness of the German to the version of Q.₁—shown in the name Corambus (Q.₁ Corambis) and in the placing of Hamlet's scene with Ophelia before the entrance of the players—has led some critics to pronounce the German play a degraded version of Shakespeare's first draft of *Hamlet* as represented—or misrepresented—in Q.₁. But the important factors in a proper estimation of *Der Bestrafte Brudermord* are not its resemblance to a Shakespearean version, but its points of difference. And these deserve more consideration than has yet been given them.

The German play begins with a Prologue in which Night calls on the Furies to "kindle the fire of revenge" against the King who has murdered his brother to obtain his brother's throne and wife. There is nothing like this in Shakespeare's play; it is old Senecan stuff which might well have been written by Kyd.¹² The Ghost tells Hamlet that common report gave out that he had died of apoplexy. This cannot be a misunderstanding of the serpent's bite in Q.₁ but must go back to an earlier version. Later the Queen reports that Ophelia climbed a high hill and committed suicide by throwing herself down—compare the reported death of the bashaw who "ran to a mountain-top and hanged himself" (*The Spanish Tragedy*, 4.1.26-28). At the end of the German play Hamlet stabs the fop, Phantasma (Shakespeare's Osric)—compare Hieronimo's uncalled-for murder of Castile in the last scene of *The Spanish Tragedy*. The King plans to have Leonhardus (Laertes) as well as Hamlet drink of the poisoned cup so that his treachery may not be revealed. Even more striking is the scene in *Der Bestrafte Brudermord* which interrupts Hamlet's journey to England. The King had despatched him thither accompanied by two men described first as

¹² No similar prologue, nor indeed any prologue, appears in the German plays derived from English printed in Creizenach, *Schauspiele*.

Diener—servants, but in this scene (4. 1) as *Banditen*—ruffians. Detained by contrary winds (cf. Q.₁, 4. 6. 5, “crossed by the contention of the winds”) they land on an island near Dover where Hamlet is suddenly informed by his attendants that they are commissioned to kill him. After vain expostulation, Hamlet obtains leave to say a last prayer and to give the signal for his death by raising his hands to heaven. He does so and falls on his face between the bandits who incontinently shoot each other. To make assurance doubly sure Hamlet then stabs them with their own swords, rifles their pockets, and discovers a letter from the King to an arch-murderer in England who was to kill him if the bandits failed to do so. He quite rightly decides not to go to England, but to return at once to Denmark. For fear, however, that the captain of the ship will also prove a rogue he decides to return by post. This serio-comic scene is, even in the degraded German version, quite in the manner of Kyd—compare the death-scene of Pedringano (*The Spanish Tragedy*, 3.6). It cannot possibly derive from anything in Shakespeare. If it stood in the *Ur-Hamlet*, as we may well believe, Shakespeare struck it out and substituted for it the incident of Hamlet’s boarding of the pirate ship and of his courteous treatment there—an incident plainly suggested by Shakespeare’s recent reading of Plutarch’s *Life of Caesar*. Nor can we imagine this scene to have been invented by the German translator whose additions are limited to coarse bits of clownage. There is nothing in *Der Bestrafte Brudermord* to correspond to the Gravediggers’ scene, a favorite comic interlude on the stage, which would hardly have been dropped, if it had stood in the original of the German.¹⁸ The great soliloquies of *Hamlet*, which

¹⁸ Schücking, *Review of English Studies*, April 1935, suggests that this scene was inserted by Shakespeare after the first draft of the play had been completed. It interrupts the action, introduces some confusion about Hamlet’s return to Denmark, and in the Q.₂ and F. versions changes Hamlet’s age from youth to a mature thirty years. It also lengthens an already very long play by ca. 300 ll. It seems to have been written to show Hamlet as melancholy over the skulls and “passionate in his encounter with Laertes. It also adds the comic figures of the Gravediggers.

As there is no parallel to this scene in the German play we may assume that it was wanting in the *Ur-Hamlet*. It appears, however, in the First Quarto, so we must suppose that Shakespeare wrote it into his revision of the old play. In so doing he broke up the simple dramatic structure of his source, but gained great dramatic effect. The change in years must have been designed to deepen the character of Hamlet.

appear, often in a mangled form, in Q.₁ are lacking in *Der Bestrafte Brudermord*, which does, however, contain a brief soliloquy immediately after Hamlet's return to Denmark. Here he upbraids Nemesis for delaying so long to whet the sword of vengeance against the fratricide—the appeal to Nemesis is quite in Kyd's manner—and declares that he cannot himself accomplish this revenge because the King is always surrounded by so many people—this, by the way, an excuse which Shakespeare's Hamlet never makes for postponing his revenge. Hamlet's cry "a rat, a rat" as he stabs Polonius, a cry so impressive that it found its way into the 1608 translation of *Belleforest*, is absent in the German play. Can one imagine that the English actors who took the play to Germany would have dropped it out if it had stood in the play they took over or that their German successors would have substituted for it the tame phrase "*Wer ist es der uns belauert?*"—who is spying upon us?¹⁴ All in all when these differences between *Der Bestrafte Brudermord* and Shakespeare's *Hamlet* are impartially considered, the omissions as well as the additions, it seems quite impossible to derive the German play from anything but Kyd's *Ur-Hamlet* or an *Ur-Hamlet* very much in the style of Kyd. Apparently an impartial consideration has been hindered by the fear of finding Shakespeare guilty of plagiarism¹⁵ in taking over so much of the action of a play by an earlier dramatist. This is a nineteenth century prejudice. As a matter of fact Shakespeare did exactly this when he rewrote *The Troublesome Reign* to make his *King John*; in his day no one would think of blaming him for rewriting a play that was the property of his own company.

[We may assume, then, that the German play in general outline and sequence of action fairly well represents a version of the *Ur-Hamlet* which English players carried to Germany late in the sixteenth century.

¹⁴ Hamlet's ironic request to the King to send him, not to England, but to Portugal "so that I may never come back" (B.B. 3. 10) is plainly a reference to the English expedition to Portugal in 1589 from which only one-third of the gentlemen volunteers returned alive. The allusion shows an English original, but if the *Ur-Hamlet* was written in 1588-1589, it must be a later insertion.

¹⁵ See Creizenach quoted by M. B. Evans (*op. cit.*, p. 3) and Furnival, to the same effect in his prefaces to the photolithographed reproductions of Q.₁ and Q.₂. This seems also to be the opinion of A. H. J. Knight (*M. L. R.*, July 1936), who holds that the source of the German play is "the Globe prompt-book of which some troupe of English comedians must have had or made a more or less debased version." Knight neglects the striking differences between B.B. and Shakespeare's *Hamlet*.

That this version was a shortened and simplified version of Kyd's play is more than likely. The players cared more for the sensational action than the highfrown rhetoric of Kyd; they no doubt cut down his tirades and soliloquies and omitted all reference to the diplomatic relations between Denmark and Norway which, on the evidence of Q.₁ and the analogy of the relations between Spain and Portugal in *The Spanish Tragedy*, must have existed in the original. A trace of these, however, may be found in Hamlet's statement (B.B. 1. 4) that the King granted him the crown of Norway and in his last request to Horatio to carry the crown to "my cousin Duke Fortempras" in Norway. When the English version was translated into German and interpolated with comic stuff by German actors the resemblance to the original became still fainter. The attempt made by Evans and others to find in *Der Bestrafte Brudermord* parallels to Kyd's style and diction are suggestive but hardly convincing. It is the action, the scenario only, of the *Ur-Hamlet* that survives in *Der Bestrafte Brudermord*.¹⁶

¹⁶ Apart from the discussion of the source of *Der Bestrafte Brudermord* in Cohn and Creizenach, a great mass of scholarly discussion has gathered about this play. The best treatment of the topic is to be found in Sarrazin's *Thomas Kyd und sein Kreis*, in Blackemore Evans's, *Der Bestrafte Brudermord, sein Verhältniss zu Shakespeares Hamlet*, 1910 and in his article in *Modern Philology*, Vol. II. Tanger, *Jahrbuch*, Vol. XXIII, insists that *Der Bestrafte Brudermord* derives from Q.₁ a view refuted by Creizenach (*Modern Philology*, Vol. II) and by Corbin (*Harvard Studies*, Vol. V). Chambers (*William Shakespeare*, Vol. I, p. 412) holds that *Der Bestrafte Brudermord* derives from "the original text as written once and for all by Shakespeare . . . substantially represented in Q.₁ of *Hamlet*." Thorndike ("Hamlet and Contemporary Revenge Plays," *P. M. L. A.*, Vol. XVII) holds that *Der Bestrafte Brudermord* gives "some idea of the action and the main motives of the *Ur-Hamlet*." Schick ("Entstehung des *Hamlet*," *Jahrbuch*, Vol. XXXVIII, 1902) believes that the German play derives from the *Ur-Hamlet*. He thinks the last lines of the Prologue resemble a fragment ascribed to Kyd in *England's Parnassus* (1600) under the heading *Tyrannie* (p. 351, edition of 1814) which might, he suggests, have come from a chorus in a Kydian *Ur-Hamlet*. Eric, the name of the King in *Der Bestrafte Brudermord*, cannot be derived from Claudius, which may be Shakespeare's latinization of the original name. On the other hand the German version substitutes the name Phantasm for the original Osric to mark the character in question as a foppish courtier.

Furness (*Variorum Hamlet*, Vol. II, p. 120) holds the German play to be "a translation of an old English tragedy and most probably of the one which is the groundwork of the Q. of 1603," i.e. a translation of the *Ur-Hamlet*.

An ingenious reconstruction of the *Ur-Hamlet* is offered by H. D. Gray (*Philological Quarterly*, June 1927). It is interesting and suggestive, but seems to transcend the limits set by *The Spanish Tragedy* and the German play.

SHAKESPEARE'S REVISION OF THE OLD PLAY

IT is plain from what we now know of the early history of the Hamlet story in literature and on the stage that Shakespeare did not invent the theme or come to it with such unconditioned liberty of treatment as was possible when he began, for instance, his dramatization of Cinthio's story of *The Moor of Venice*. That was a well-known Italian tale and Shakespeare was free to adapt it as he chose, to write a first act that drew practically nothing from the story, and to impose a totally different and overwhelmingly tragic catastrophe upon the borrowed plot. When he turned to the Hamlet theme he was dealing with a play more or less familiar to theater-goers for a dozen years or so. What was expected, what was, we may suppose, possible, was not the creation of a new play, but the adaptation of an old one, a smartening up by elision and addition, a fresh treatment of character, the infusion of living verse into the archaic diction of the old drama. It is quite possible that Shakespeare's first purpose was little more than a revision of the old play for immediate acting purposes by his company. We shall see, at least, that his first attack upon the problem was in the nature of such a revision.

Fortunately we are able to fix within comparatively narrow limits the date when Shakespeare began to concern himself with this revision. It may be taken for granted that no *Hamlet* with which his name was associated was on the boards when Meres compiled his famous list of Shakespeare's plays sometime in 1598.¹ It is inconceivable that Meres, who seems to have good sources of information, who names at least four plays, *King John*, *Two Gentlemen of Verona*, *Midsummer-Night's Dream*, and *The Merchant of Venice*, that had not yet appeared in print, and who includes in his list the old-fashioned *Titus Andronicus*—it is inconceivable that Meres should have omitted *Hamlet* if there were a Shakespearean *Hamlet* for him to name. We may take, then, the summer of 1598 as a *terminus a*

If this view of the German *Hamlet* is correct, if it represents in however debased a form the pre-Shakespearean *Ur-Hamlet*, presumably the work of Kyd, we are justified in an attempted construction of the play whose manuscript lay in the hands of Shakespeare's company after 1594. It was, like *The Spanish Tragedy*, a play combining Senecan and native English elements. It opened with the appearance of the Ghost, developed with his call on Hamlet for revenge, and progressed through scenes crowded with lively action and suspense to the bloody catastrophe. It retained the designed malice of the hero as in the source, added to it the real madness and suicide of the girl he loved, employed the device of a play within a play to heighten the climax, explained the hero's delay by listing external obstacles—the King's guard—and yet inserted a scene where the revenger waived an opportunity to kill the King at prayer in order to heighten his revenge by killing the soul as well as the body. It contained a scene of grim humor showing Hamlet's escape from the hired assassins, and brought him back to Denmark to accomplish his revenge and at the same time to fall a victim to the King's counterplot, and for this end it introduced a secondary revenger, Laertes, son of the slain Corambus, as a foil to Hamlet. The action of the treacherous King, who, at the end, before the beginning of the play, made use of poison to effect his purpose. It was, we suppose, written in Kyd's stiff blank verse packed with words of Nemesis and heavy with classical allusions, yet varied from time to time with those flashes of direct dramatic utterance of which *The Spanish Tragedy* shows that Kyd was capable. The scenario was extraordinarily effective, but the play has been sunk into obscurity by its heavy and archaic style and diction. Such we may imagine was the old play that Shakespeare extracted from the coffers of his company toward the end of the sixteenth century and began to study with a view to remaking it to suit contemporary taste in drama.

The first definite allusion to Shakespeare's *Hamlet*, on the other hand, is found in a note written by Gabriel Harvey in his copy of Speght's *Chaucer*. This book was printed in 1598 and acquired by Harvey, as a manuscript note on the title-page shows, in the same year. In a long note written after the table of contents on p. 394, Harvey reviews the contemporary literature of Elizabethan England and says *inter alia*: "The younger sort takes much delight in Shakespeare's *Venus & Adonis*: but his *Lucrece*, & his *tragedie of Hamlet, Prince of Denmarke*, have it in them to please the wiser sort." Such a note might have been written at any time between the appearance of Shakespeare's play in print, 1603, and Harvey's death, 1631; but we are fortunately able to fix a limit *ad quem* by an earlier remark in the same note. This runs as follows: "The Earle of Essex much commendes Albions England." Now Essex was executed on February 25, 1601, and it is most unlikely that Harvey should use the present tense if this note were written after his death. Moreover, in a note on the preceding page Harvey asks: "When shall we taste the preserved dainties of Sir Edward Dier, Sir Walter Raleigh . . . the Earle of Essex." The "preserved dainties" refer, as the context shows, to unpublished poems still expected to be given to the world by living authors. We may confidently fix the date of these notes between Harvey's purchase of the volume in 1598 and the death of Essex. Possibly we may even narrow the space between these dates. As we have seen, Meres knew of no Shakespearean *Hamlet* in the summer of 1598, and, living in London, he was more likely to know of such a play, if it existed, than Harvey in Cambridge. In the autumn of 1598 and the winter of the next year Essex was busy with preparations for his expedition to Ireland and not likely to be commenting upon contemporary poetry. It is after his return in September 1599 during the period of enforced idleness before his revolt that he is most likely to have uttered the remark that was passed on to Harvey. We may then risk dating this note between September 1599 and February 7, 1601, when Essex made his mad attempt to seize the person of the Queen. We can hardly imagine Harvey speaking as he does of an imprisoned rebel. Somewhere between September 1599 and February 1601, then, a play of *Hamlet* ascribed to Shakespeare and commended by Harvey as pleasing to "the wiser sort" must have

been on the boards. Either Harvey saw it himself or heard such report of it from a friend in London as to justify his commendation. Certainly he could not have read it before the death of Essex as there was no printed version before Q.₁ sometime in 1603. It is just possible that he may have attended the performance of the play at Cambridge spoken of on the title-page of this edition.²

The existence of a Shakespearean *Hamlet* somewhere between late 1599 and early 1601 is corroborated, it would seem, by what we know of Shakespeare's own methods and of the contemporary dramatic-theatrical fashions which so often determined them. Shakespeare closed his cycle of chronicle plays with *Henry V*, which may be dated with some certainty as produced in the summer of 1599. He then looked about for other fields to conquer. Perhaps the most tempting was that of the revenge tragedy.³ It had been given a fresh impetus by the revival in 1597 of *The Spanish Tragedy* and a new and peculiar thrill by Marston's *Antonio's Revenge*, a highly sensational tragedy performed by the children of Paul's probably in the winter of 1599-1600. The Prologue to *A Warning for Fair Women*, a domestic tragedy acted by Shakespeare's company about this time (S.R. November 17, 1599), ridicules the "filthy whining ghost" of the revenge play with his cry of "Vindicta," but it would appear that Shakespeare's fellows, and perhaps Shakespeare himself, realized the need of a play of this genre to meet the competition of their rivals. Shakespeare's own *Julius Caesar*, on the stage in September 1599, forms a link between the chronicle play and the tragedy of revenge with its Ghost of Caesar and its motive of revenge for his death. The connection between *Julius Caesar* and *Hamlet* is so obvious and has been so often pointed out that it needs no discussion here. It seems more than likely that Shakespeare turned at once from *Julius Caesar* to the revision of the old *Hamlet* relegated for some years to the obscurity of the company's archives. The nature and extent of this revision may

² Harvey's *Marginalia* was edited by G. C. Moore-Smith, 1913. The notes in question appear on pp. 231-2. The editor discusses the reference to Shakespeare in the preface, pp. viii-xii. See also Grierson's review, *M. L. R.*, Vol. XII, p. 218.

³ The fullest discussion of the relation of *Hamlet* to contemporary revenge plays is that by Thorndike, *P. M. L. A.*, Vol. XVII. At the time of the composition of this article, 1902, however, the existence of Harvey's note was apparently unknown to the author. As a result he inclines to date Shakespeare's revision of *Hamlet* somewhat later, 1601-1602, than now seems probable.

best be discussed in an examination of the text of *Q.1*. We may conjecture that Shakespeare took it in hand not later than the beginning of 1600. A line in Chapman's *May Day*, 3. 3. 196. (probably dating 1602), *Be not retrograde to our desires*, is a palpable parody of the somewhat affected use of *retrograde* in the King's speech in *Hamlet*, 1, 2, 114. Like other echoes in the Chapman play this is presumably of a play new to the Elizabethan stage. It therefore anticipates the published text of *Hamlet*, and shows that a form of Shakespeare's play corresponding, in this passage at least, to the final text was on the stage by or before 1602. It therefore corroborates the Harvey entry. It is worth noting also that Jonson includes the word *retrograde* in the list of those spewed up by Crispinus in *The Poetaster* (1600-1601), although the word does not occur in the extant work of Marston. It would seem as if Jonson, like his friend Chapman, was laughing at Shakespeare's use of this word.

III

THE PUBLICATION OF *Hamlet*

BY the summer of 1602 Shakespeare's *Hamlet* had won such success upon the stage that his company had reason to fear that it would be produced in a pirated form as their popular chronicle play, *Henry V*, had been in 1600, and their successful farce, *The Merry Wives of Windsor*, soon was to be—it had been entered, S.R. January 18, 1602, and was perhaps already in print. Accordingly they arranged with their printer James Roberts for an entry in the Stationers' Register with the hope that this would forestall the unlicensed publication of their great tragedy. Roberts, we know, possessed the exclusive privilege of printing the bills by which the players advertised their performances, a right which he had obtained in 1593 by marriage with the widow Charlwood whose deceased husband had held it since 1587. There is no reason to think that Roberts, whose connection with Shakespeare's company was close and friendly, contemplated a publication of *Hamlet* without their consent. His entry, apparently, was what is known as a "blocking order," one to claim his exclusive right to publication if, as, and when he—and the company—pleased. The entry runs as follows:

[1602] xxvj Julij. James Robertes. Entred for 1.5 Copie under the handes of master Pasfield and master Waterson warden A booke called the Revenge of Hamlett Prince Denmarke as yt was latelie Acted by the Lord Chamberleyne his servantes. vj^d.

The effort of the company to forestall publication by this entry was futile. Sometime in the following year, 1603, there appeared the pirated version that they had dreaded. It bore the following title-page:

The Tragical Historie of Hamlet Prince of Denmarke
William Shake-speare. As it hath beene diverse times acted
by his Highnesse servants in the Cittie of London: as also in
the two Universities of Cambridge and Oxford, and else-
where. [Design] At London printed for N. L. and John
Trundell. 1603.

This is the famous, or rather infamous, First Quarto, and the title-page deserves some special consideration.

In the first place the reference to "his Highnesse servants" fixes the date of publication after May 19, 1603, when Shakespeare's company, properly described in the Roberts entry as the Chamberlain's servants, became by royal license the King's company. The date is of importance since the theaters were closed because of the plague from March 1603 till April 1604. The public was likely to buy Shakespeare's famous play in book form when they could not see it on the stage. The N. L. of the title-page stands for the publisher Nicholas Ling. Now a ling is a fish of a kind largely used, in Shakespeare's day and after, for food, either salted or split and dried. Accordingly Nicholas adopted it as his trade-mark, so to speak. A fish entangled in a honeysuckle vine will be found swimming in the design of the title-page of Q.¹ as on the title-pages of other his publications. Ling seems to have been a reputable publisher, a freeman of the Stationers' Company since 1597 and interested to some extent in literature; he had a hand in the publication of Nashe's *Lenten Stuffe*, 1599, and of Allot's *England's Parnassus*, 1600.¹ In 1607 when he was apparently retiring from business a list of titles once belonging to him was transferred to a younger publisher, John Smethwick. The list includes: "A booke called *Hamlet, Romeo and Juliet & Loves Labour Lost*." It is plain that Ling's foray into the field of unlicensed publication of plays had not damaged his reputation or discouraged him from doing business with Shakespeare's plays.

It is another story in the case of his running-mate, John Trundell. Trundell, a much younger man, became a freeman of the company in 1597, but does not seem to have published anything for ten years. His first entry in S. R. is on July 27, 1603, "a relation of the many visitations of the plague." In general he dealt with ballads, newsbooks, and ephemeral literature. Jonson has a jibe at him in *Every man In His Humor* (1. 3. 65) where young Knowell declares that if his father read Wellbred's letter with patience "I'll be gelt and troll ballads for Mr. John Trundle." It is interesting that this allusion

¹ Hebbel (*Library*, Vol. V, pp. 153 ff.) gives reason to believe that Ling was the publisher of *England's Helicon*, 1600.

does not appear in the quarto edition of Jonson's play as acted in 1598. It must have been added after Jonson and his friends in Shakespeare's company felt that they had a bone to pick with Mr. Trundell. It is, perhaps, a fair assumption that young Trundell, just beginning publishing, secured a manuscript copy of *Hamlet* and persuaded Ling, a well established bookseller, to join him in the profitable, if not quite ethical, business of marketing an edition of this play. Such an assumption would seem to be corroborated by the subsequent fate of Mr. Trundell as far as the publication of *Hamlet* is concerned. The nature of the copy that he secured will be discussed later. The statement that *Hamlet* had been performed in the Universities of Cambridge and Oxford can hardly be taken literally. Both universities had long forbidden performances by professional actors within their precincts; the authorities at Oxford, in fact, were accustomed to bribe travelling companies who threatened to perform in the town to depart, *sine molestia*. There is no record of performances of Shakespeare's company at Oxford after 1593 when they received the petty sum of 6s. 8d. from the civic authorities.² At Cambridge the University authorities threatened scholars who attended plays with condign punishment, imprisonment or "open punishment according to the discretion of the Vice-Chancellor or Proctors." We must, it seems, assume that the statement on the title-page of Q.₁ that *Hamlet* had been performed in the two universities is a rather impudent bit of puffery.

It was long supposed that the unknown printer of Q.₁ was Roberts who had entered the play in the Stationers' Register in 1602. Mr. Pollard has shown that this is not the case. The curious headpiece at the beginning of the text with its two capital A's³ was the property of the printer Valentine Sims who had printed *Richard II* and *Richard III* in 1597 and *Much Ado* and *Henry IV*, Part II, in 1600. It is not found in books set up by any other printer, and it follows naturally that Sims, an expert printer of plays, was given the job of printing the 1603 *Hamlet*. There is no reason to believe that Sims had anything to do with securing the copy; to him, no doubt, this was a simple job of printing like any other.

² F. S. Boas, "Hamlet at Oxford," *Fortnightly*, August 1913. Cf. also Boas, *University Drama in the Tudor Age*, 1914.

³ See Pollard, *Shakespeare Folios and Quartos*, pp. 74-5.

We may imagine that Shakespeare and his fellows were deeply chagrined by their failure to forestall the publication of his latest and most successful tragedy, especially since the edition which Ling and Trundell issued can hardly be described as other than a travesty of the genuine *Hamlet*. They accordingly took steps to put themselves right before the public and arranged for a publication of the true text. Their man of business, Roberts, took the matter in hand and, apparently, entered into negotiations with Ling. In 1604 a second edition of *Hamlet* was put on the market with the following title-page:

The Tragical Historie of Hamlet, *Prince of Denmark*.
By William Shakespeare. Newly imprinted and enlarged to
almost as much againe as it was, according to the true and
perfect Coppie. [Design—Ling's design as in Q.₁] At Lon-
don, Printed by I. R. for N. L. and are to be sold at his
shoppe under Saint Dunstons Church in Fleetsreet. 1604.

The title-page of an Elizabethan play, like the jacket of a modern novel, often served to call attention to some specially attractive feature of the work. This particular title-page announces two interesting features, the first that the intending purchaser would get twice as much for his sixpence, the usual price of a quarto play, if he bought this rather than the earlier edition. This is approximately correct. Q.₁ contains about 2,100 lines; Q.₂ runs to over 3,600.⁴ Moreover, the purchaser is assured that this is the genuine article "imprinted . . . according to the true and perfect Coppie." Evidently the title-page of Q.₂ was designed to drive Q.₁ out of the market. The printer of Q.₂, I. R., was James Roberts, as is shown not merely by his initials on the title-page, but by his headpiece of the Royal Arms at the beginning of the text. It seems a little strange that N. L.—Ling—who had been concerned with the "stolen & surreptitious" Q.₁, should now appear as the publisher of the true copy, advertising it as on sale at his shop in Fleet street. Probably there was a simple business arrangement. Roberts may have convinced the reputable Ling that Trundell had palmed off bad stuff on him; Trundell, accordingly, was thrown out,

⁴ The number of lines found in a play of Shakespeare's differs according to the text used and the scholar counting. Chambers (*William Shakespeare*, Vol. II, p. 308) counts 3,929 lines in *Hamlet*. Hart (*Shakespeare and the Homilies*) counts 3,674 lines in Q.₂.

Roberts, a printer not a bookseller, got the job of printing, Ling of selling, the new edition and everyone was happy—except Trundell who probably went back to selling ballads. Of the six copies of Q.₂ now extant, three (Huntington Library, Folger Library, and Elizabethan Club, New Haven) have the date 1604 on the title-page and the erroneous signature G₂ (for O₂) on the last page. These three appear to be identical in every respect except for two trifling imperfections (1. 4. 68 and 1. 5. 7) due to bad presswork in the Huntington and Elizabethan Club copies, which are corrected in the Folger quarto. The three other copies (British Museum—last leaf lacking—, Trinity College, Cambridge, and Lord Grimston's copy) bear the date 1605 on the title-page and in the case of Trinity and Grimston the correct signature O₂ on the last page. Presumably this signature also appeared on the lost leaf of the British Museum copy, since the last full sheet, O, carried also the title-page, and the error, G₂, would have been corrected to O₂ when the date on the title-page was changed. These 1605 copies show some eighteen variants from the 1604 group, corrections introduced while the book was going through the press. There is no uniformity on the 1605 copies in these corrections—see the list given by Wilson (*The Manuscript of Shakespeare's Hamlet*, pp. 123-4).

It would seem to follow from these facts that the book was set up in 1604, that certain copies composed of uncorrected sheets were issued late in that year, and that during the printing various corrections were made including the altered title-page and the final signature. Thereafter corrected and uncorrected pages were bound up together and the books put on sale in 1605. There can be no question of a second impression, much less of a second, 1605, edition. The accepted date, 1604, for this quarto should be retained instead of 1605, as proposed by Wilson, since the book was certainly printed and copies presumably issued in 1604.

After Ling's transfer of his stock to John Smethwick in 1607 the latter published three editions of *Hamlet* before the closing of the theaters, one in 1611, another undated but probably after 1611,⁵ and

⁵ This undated quarto was printed by W. S. (William Stansby) for Smethwick. Inasmuch as Stansby took over the stock of his former master John Windet in 1611, it would seem that he did this printing job for Smethwick after that date. The Cambridge editors (Vol. VIII, p. x) state that collation shows this undated quarto to have been set up from the quarto of 1611.

a third in 1637. Each edition seems to have been printed from that immediately preceding and the only changes from edition to edition are the errors usual in reprints and a few corrections of patent errors in the copy. These later editions, therefore, have no independent authority for the text.

After the appearance of three or perhaps four quartos (1603, 1604-1605, 1611, and the undated quarto) *Hamlet* was included in the First Folio where it stands between *Macbeth* and *King Lear*. Some attempt was made here to divide the play into acts and scenes. The division is incomplete and not well done. It begins *Actus Primus, Scaena Prima* and *Secunda*, corresponding to the modern and correct division; but *Scena Tertia* covers the last three scenes of the act, lumping the Laertes, Ophelia, Polonius scene (iii) along with Hamlet's two scenes (iv and v) with the Ghost. We then find *Actus Secundus* and after the dialogue between Polonius and Ophelia *Scena Secunda* at the right place as in modern editions. After this there is no division of any sort, either act or scene. Apparently the transcriber of the manuscript on which the Folio is based tired of his task of act and scene division before he got very far. As is well known the Folio text is shorter than that of *Q.₂* omitting over 200 lines and adding about 85. It was evidently printed from a manuscript differing in almost every line from the text of *Q.₂*. The idea that it was printed from a play-house copy of this edition corrected by reference to the prompt-book must be abandoned. There are so few bibliographical resemblances and so slight a community of error between the texts of *Q.₂* and *F.* that it seems impossible that the latter should have been printed from the former, however much modified. The appearance in *F.*, moreover, of three long passages (2. 2. 244-76; 2. 2. 352-79; and 5. 2. 68-80) wanting in *Q.₂* forces us to assume the existence of an independent manuscript.

IV

THE TEXTS OF *Hamlet*

A. The First Quarto

NO copy of this edition was known to exist before 1823. In that year Sir Henry Bunbury found it bound up with other Shakespearean quartos. It passed from his hands into the possession of the Duke of Devonshire and from him to the Huntington Library. It has been taken apart and mounted leaf by leaf, but the last page is lacking.

In 1856 an English student at Trinity College, Dublin, unaware of the value of his possession, sold another copy to a bookseller for the sum of one shilling. This copy eventually found its way to the British Museum. It lacks the title-page, but fortunately contains the last leaf, so that the two copies supplement each other.¹

Ever since the discovery of *Q.₁* controversy has raged as to its nature, its bearing upon the evolution of Shakespeare's *Hamlet*, and its authority as regards the text of the play. A whole literature has gathered about this edition and even a brief summary of the controversy would demand more space than is here permissible.

In the main there have been two schools of thought; one asserts that *Q.₁* represents in a badly reported form Shakespeare's first draft of *Hamlet*; the other that it is nothing but a very badly reported version of the true and final text. Chambers (*William Shakespeare*, Vol. I, p. 412), for example, goes so far as to say that "*Q.₂* substantially represents the original text of the play as written once and for all by Shakespeare, and *F.*, *Q.₁* and *Der Bestrafte Brudermord* are all in various ways based upon derivatives from that text."

¹ There are many reprints of *Q.₁*. It may be found in the Furness *Variorum Hamlet* (Vol. II), in the Griggs photolithographic reprint (1880) and in the useful three-text edition of Vietor (1891, revised 1913). A facsimile of the Huntington copy was published in 1931. Mention should be made also of F. G. Hubbard's attempt to restore this text, editing it with introduction and notes, 1920, and of the Bodley Head reprint edited with an introduction by G. B. Harrison, 1923.

In the light of present-day scholarship it may be stated with some confidence that neither of these theories can be accepted as offering a final explanation of the complex problem presented by the text of Q_1 . Each is too simple to be satisfactory. If Q_1 represents a first sketch by Shakespeare we are forced to conceive of him as writing at times verse that corresponds word for word and line for line with the later text, and at times writing verse that sinks from a flatness of which he was certainly incapable to sheer doggerel. The text of Q_1 , even when all allowances for bad reporting are made, is anything but a homogeneous product of a poet's, much less of Shakespeare's, pen.

b. The argument against the theory that Q_1 is merely a perversion of the true and original text is even stronger. We have in the first place a striking difference of names between Q_1 on the one hand and Q_2 and F. on the other. It has long been remarked that Ophelia's father is called Corambis in Q_1 (cf. Corambus in the German play). Every effort to derive this name from that of Polonius or to explain it away has been unsuccessful. It is clearly, as its occurrence in the German play shows, a relic of the *Ur-Hamlet*. The same is probably true of the name Montano in Q_1 , the servant of Polonius, although this name, like the one scene in which he appears, is wanting in the German. The Player King and Queen of the later text appear in Q_1 as a Duke and Duchess, and the lines assigned to them in Q_1 differ so widely from those of the later text that they cannot be regarded as due to mis-reporting.

Even more important as showing that Q_1 is independent of the later text is a striking difference in the arrangement of scenes. In Q_1 the plan devised by Corambis and the King to discover the cause of Hamlet's madness by overhearing an interview between the Prince and Ophelia is followed immediately by this interview. As a result we get in Q_1 , the "To be or not to be" soliloquy (in a sadly garbled form) and Hamlet's abuse of Ophelia at a point in the play that corresponds to the middle of the second act in the true text, preceding Hamlet's talk with Polonius, his meeting with Rosencrantz and Guildenstern, and the arrival of the actors. Exactly this same arrangement appears in the German play, and it is far more likely that it goes back to the *Ur-Hamlet* than that it was due to a blunder of the reporter.

A mere blunder is in fact impossible since the sequence of scenes in Q.₁ is quite satisfactory. If not a blunder and if the arrangement of scenes in the later text is the original one, we must imagine some reviser carefully breaking up Shakespeare's sequence and rearranging the scenes to speed up and simplify the action, a supposition which is almost incredible.

Furthermore there appears in Q.₁, act 4, a scene between Horatio and the Queen which takes the place of 4. 6 in the later text. In this scene Horatio informs the Queen of Hamlet's discovery of the fatal letters and of his return to Denmark. It is written in stiff archaic blank verse and is evidently a relic of the *Ur-Hamlet*. It simply cannot be a misreporting of the prose scene 4. 6 of the later text. This scene is of importance also as showing a quite different interpretation of the Queen's character from that of the later text, a point to be discussed more fully later on.

The mention of the archaic verse of this scene leads naturally to a consideration of verse of this character occurring at intervals throughout Q.₁ particularly in the latter portion of that text. A striking example is the speech of the King at prayer, corresponding to 3. 3. 35 ff. in the later text. A few lines will serve to illustrate this :

O that this wet that falles upon my face
 Would wash the crime cleare from my consciense !
 When I looke up to heaven, I see my trespassse,
 The earth doth still crie out upon my fact,
 Pay me the murder of a brother and a king,
 And the adulterous fault I have committed.

This is not a garbled report of :

O my offence is ranck, it smels to heaven,
 It hath the primall eldest curse uppon't,
 A brothers murther, etc.

On the contrary it seems clear that Q.₂ represents Shakespeare's elaboration and perfection of an earlier text which, it must be said, is quite good declamatory blank verse, though hardly poetry.

Another interesting example occurs in the closing lines of 5. i. Here *Q.₁* reads:

King: My lord, t'is so: but wee'le no longer trifle,
This very day shall *Hamlet* drinke his last,
For presently we meane to send to him,
Therefore *Leartes* be in readyness.

Lear: My lord, till then my soule will not bee quiet.

King: Come *Gertred*, wee'l have *Leartes* and our son,
Made friends and Lovers, as befittes them both,
Even as they tender us, and love their countrie.

Queene: God grant they may.

This is not a garbling of the later text, nor can it be a shortening; in fact it is a line or two longer.

A well known passage in *Q.₁* about the "warm clown—blabbering with his lips" who "cannot make a jest unless by chance" is wanting in the later text. It is evidently an attack upon a particular comic actor and there is some reason to believe that it was aimed at Dick Tarleton. Since Tarleton died in 1588 the attack must go back at least that far, and therefore belongs to the first form of the *Ur-Hamlet*. Certainly it is not in any way derived from the later text. There are also differences of motivation and characterization which can not be explained away as due to bad reporting. Thus in *Q.₁* it is the King who suggests the device of a poisoned rapier placed among the foils to be seized and used by Laertes during the fencing match. This corresponds exactly to the German version where a stage-direction tells us Leonhardus (Laertes) drops his foil and picks up the poisoned weapon which is ready (*parat*). In the later text, of course, it is Laertes who suggests poisoning his weapon as a supplement to the King's suggestion of the "unbated sword." Plainly we have here Shakespeare's expansion of the original version, not a misunderstanding of a Shakespearean original.

Most striking of these differences, however, is the characterization of the Queen in *Q.₁*. After her son's rebuke in the closet scene she comes over entirely to his side. She declares:

As I have a soule, I sweare by heaven
I never knew of this most horride murder.

To Hamlet's appeal:

Mother, but assist mee in revenge,
And in his death your infamy shall die

she answers:

I will conceale, consent, and doe my best,
What stratagem soe're thou shalt devise.

Finally in the scene with Horatio referred to above (p. 28) she denounces the King:

Then I perceive there's treason in his lookes
That seem'd to sugar o're his villanie:
But I will soothe and please him for a time,
For murderous mindes are alwayes jealous.

and asks Horatio to commend "a mother's care" to Hamlet and bid him

Be wary of his presence, lest that he
Faile in that he goes about.

The last phrase refers, of course, to Hamlet's plan of revenge. It need hardly be said that this treatment of the Queen resembles that in *Belleforest*—and is very like that of Belimperia in *The Spanish Tragedy*—but altogether different from Shakespeare's presentation in the final form of the play, where she stands by the King against Laertes and is anything but an accomplice in Hamlet's purpose of revenge.

To sum up: the differences between *Q.₁* and the later version are so many and of such a nature that they cannot be explained away as due to bad reporting. It is because critics have ignored these differences and fastened upon the more numerous resemblances between the versions that such a theory ever obtained credence. ✓

A consideration of these resemblances leads to a third theory as to the nature of *Q.₁* which now demands consideration. This theory acknowledges the complex and unhomogeneous character of the text and explains it as follows: It posits first a partial revision by Shakespeare of the old play of *Hamlet*. This does not mean, as the Clarendon Press editors asserted, a revision that went little further than the first two acts. Traces of Shakespeare's hand are plainly visible in the

text of *Q.₁* to the very end. In particular the Graveyard scene of the last act must be his. There is nothing to correspond to it in the German play and it is as unlike anything of Kyd's as can be imagined. The revision eliminated a good deal of the original matter, notably the scene of Hamlet's escape from the banditti which, it seems probable, came to the German play from the *Ur-Hamlet*. It is an interesting fact that *Q.₁* offers no explanation whatever of Hamlet's return to Denmark; it would seem as if Shakespeare had cancelled the Kyd scene without troubling in his hasty revision to provide the substitute of the encounter with the pirate ship which appears in the later text. Hasty and incomplete revision, such as we may imagine him to have performed upon the old *Titus Andronicus*, would account for the presence in the text of *Q.₁* of lines, speeches, and at least one whole scene (that between the Queen and Horatio) which are of the archaic type already noted. In particular it would account for the presence in *Q.₁* of the numerous parallels to Kyd's work cited by Boas (*Works of Thomas Kyd*, pp. 1-iii). The most striking of these is the speech of the Queen quoted above,

I will consent, conceale, etc.

with which Boas compares Belimperia's,

Hieronimo, I will consent, conceale,
And ought that may effect for thine availe,
Joyne with thee to revenge Horatio's death.

(*The Spanish Tragedy* 4. 1. 45-7.)

Almost as close a parallel is found in a speech of Laertes in *Q.₁* after he has heard of his sister's death,

I will not drowne thee in my teares,
Revenge it is must yeeld this heart releefe,
For woe begets woe, and grieve hangs on grieve

with which compare Hieronimo's desire

To drown thee [his murdered son] with an ocean of my tears,
followed a few lines later by the couplet,

To know the author were some ease of grief ;
For in revenge my heart would find relief.

(*The Spanish Tragedy* 2. 5. 23 and 40-1.)

Single parallels of this sort carry little conviction; but such an array of them as Boas has collected is not lightly to be thrown aside. Certain characteristic features of Kyd's style are, as Boas (p. liii) notes, missing in the text of *Q.₁*, "the passages of semi-lyrical dialogue, the flights of rhetorical imagination, the handfuls of tragical speeches." He suggests that many of these had disappeared in the various acting versions of the old play between 1587-1588 and 1600. This possibility has been alluded to above, and it is also highly likely that it was exactly such archaic passages that Shakespeare's revision eliminated, substituting for them his own more purely dramatic poetry. One must not look for too much of Kyd in the text of *Q.₁*.

It is likely that Shakespeare's revision of the old play produced a text too long for convenient acting in the "two hours traffic" of the Elizabethan stage. Certainly the *Q.₁* text shows signs of drastic cutting to reduce it to about the normal length of 2,500 lines or less. Proofs of this cutting have been pointed out by Dover Wilson. ("The Transcript of 1593," *Library*, 3rd series, Vol. IX, pp. 36 ff.). The omissions range from the dropping of a couple of lines at three different places in the advice to Laertes to a cut of two dozen lines in the Pyrrhus speech. Hamlet's soliloquies were shortened and the long and difficult closet scene greatly reduced. Possibly several minor parts were dropped out altogether. It is not easy to be certain of these matters, since the cuts made for this acting version have been partly obscured in the *Q.₁* text by the reported matter which is next to be considered, but Wilson estimates the length of the reduced version at between 1,500 and 2,000 lines, a version capable of production by a travelling company of six or seven men and two boys. This is a minimum; there appear to be at least eight speakers in the last scene and several mutes. It may well have been made for a provincial tour, and it was possibly on such a tour that Harvey saw *Hamlet* at Cambridge. Now for such a tour, in fact for any company proposing to produce the shortened play, the first necessity was a prompt-book with stage-directions, exits and entrances, directions for required properties, etc. Lawrence (*Shakespeare's Workshop*, p. 115) calls attention to two prompter's directions in *Q.₁ Sound Trumpets*, 4. 1. 402, and *Enter Fortenbrasse, Drumme and Souldiers* at the beginning of scene 12. Both of these notes, calling for trumpets and a drum, are

evidences of the prompter's marginal notes—not things reported. On p. 118 Lawrence also notes that *Q.₁* omits all reference to the firing of "pieces," i.e. small cannon, behind the stage. There are four or five such directions in *Q.₂* and *F.* (1. 4. 6; 5. 2. 294, 360 and after the last line of the play). Lawrence ingeniously suggests that a company on tour could not carry even small cannon with them and accordingly substituted trumpets in the first place and cut out all reference to shots in the others. We must imagine, therefore, such a play-book containing at once a certain amount of the old *Hamlet* plus Shakespeare's partial and intermittent revision.

Whether or not such an abridged version of Shakespeare's first revision of the old play was ever staged in London we do not know. It seems unlikely. It is more probable that Shakespeare promptly took in-hand a complete revision and that this was staged sometime before the Roberts entry—July 26, 1602. We may date it more accurately by some topical references in the *Q.₂* text.

The impending battle for "a little patch of ground" mentioned by the Captain in 4. 4. 28 seems suggested by the bloody fights about the sand-dunes of Ostend from July 1601 onward. Many Englishmen under the leadership of Sir Francis Vere took part in these combats and frequent bulletins² came back across the Channel to London.

Other, more specific, allusions occur in the scene where Hamlet talks with his friends about theatrical conditions. The "late innovation" (2. 2. 347) must refer to the Essex insurrection in February 1601, since "innovation" in Shakespeare regularly means a revolt. Hamlet's remark that "the humorous man shall end his part in peace" (2. 2. 335) probably refers to the disturbance at the close of an early performance by Shakespeare's company of Jonson's *Every Man Out Of His Humor* (early 1600). At the close of this play as originally performed, Macilente, "the humorous man," suddenly beheld a vision (perhaps presented on the stage) of her Majesty Queen Elizabeth. Overcome by the sight he fell on his knees, renounced his "humor" of envy and put up a prayer for the long life of the old Queen. This unusual conclusion to a comedy was so disliked that, in Jonson's mild phrase, "many seem'd not to relish it"; we may imagine perhaps a small riot in the Globe. It would probably have taken something like

² cf. Harrison, *Last Elizabethan Journal*, pp. 95, 191-3, 196-7, 244-5, *et al.*

a riot which interrupted Macilente to make Jonson cancel this conclusion and write a new one omitting the vision. This he did, but when he came to publish the play later in the year (1600) he appended the first conclusion with five good reasons why it should not have been disliked.³ Hamlet's remark would have been a laughing reminder to his audience at the Globe in 1601 of the uproar there in the previous year.

The reference to the "little eyases" (2. 2. 345) is of course to the Children of the Chapel playing at Blackfriars since late in 1600. In 1601 their production of Jonson's *Poetaster* fanned the smouldering war of the theaters into bright flame. The Children, Hamlet says, are now in fashion and so berattle the common stages (i.e. the public theaters) that many wearing rapiers are afraid of goose quills (i.e. many gentlemen fear the satiric pen of Jonson) and dare scarce come thither. The whole passage implies an acquaintance on the part of the audience with the *Poetomachia* and can not have been written before the summer of 1601.

It is an interesting fact that this passage (2. 2. 352-79), though wanting in Q.₂, is paraphrased briefly in the corresponding scene of Q.₁: "the principall publike audience that came to them (the Tragedians of the City) are turned to private playes and to the humour of children." This makes it certain that the passage belongs to Shakespeare's revision of the old play, that it was omitted in the printed Q.₂ lest it offend Queen Anne who had taken the Children of the Chapel under her patronage, and lastly that the interpolation of the play-book of the shortened revision by memorized bits of the full *Hamlet* took place after the summer of 1601. We may then fairly certainly date Shakespeare's second version of *Hamlet* between Harvey's mention of the play, late 1600, and the late summer of 1601.⁴

³ See Lawrence, *Shakespeare's Workshop*, pp. 101 ff., and the reprint of *Every Man Out of His Humor*, by the Malone Society.

⁴ Lawrence, *Shakespeare's Workshop*, pp. 103 ff. and p. 122, argues that *Hamlet* in the genuine form was produced in 1600 "most likely some time before August." To do this he rejects the passage referring to the Chapel Children as not part of the original text, but added in or about May of 1601. His argument does not seem convincing and overlooks the possible allusion to Ostend which must date after July 1601.

Lawrence further (pp. 110-23) holds that Q.₁ was printed from an old play-book of the *Ur-Hamlet* colored by "sundry Shakespearean infiltrations." He gives good

In the summer of 1602, as we have seen, Shakespeare's company had Roberts enter *Hamlet* in the Stationers' Register. In March 1603 during the last illness of Queen Elizabeth the theaters were closed by order of the Privy Council. An unusually hot outbreak of plague occurred in the early summer; the theaters remained closed, and Shakespeare's company went on tour. They did not return to London until the spring of 1604. On such a prolonged tour the company naturally cut down all expenses by releasing all but the necessary actors; probably only the shareholders, their apprentice boys, and a hired man or two made up the troupe. The others were turned loose in London. It must have been one of them, a man who had taken minor parts in the now completed *Hamlet* as performed by the company in 1602-1603, who now played the part attributed by recent scholars to the "pirate actor." This is a hard phrase, perhaps too hard, for a poor rogue at loose ends in plague-stricken London. How he went about his work we do not know. He may have fallen in with that member of the now returned provincial company who held the prompt-book already described. It would be interesting to imagine them conversing in a tavern and agreeing to sell their goods to a publisher, the book-holder furnishing the manuscript of the abridged play, the late Shakespearean fellow promising to supplement it by bits from the full and lately successful version. Or it may be that one of the publishers, Trundell for choice, had already secured the manuscript prompt-book and was hesitating to publish it because of the wide discrepancy between its text and the stage version. If the pirate got in touch with him offering to improve the text by memorial reconstruction, Trundell would no doubt jump at the chance, hurry off to Ling and strike a bargain with him. Whatever happened, this at least seems certain. Trundell and Ling sent "copy" to be set up in Sims's printing shop. This "copy" consisted of the prompt-book emended and bettered by the aid of the pirate. What he contributed was matter of two quite different sorts. He possessed, of course, written in good legible hand the parts which he had acted. Two of these were the parts of Marcellus and Voltemand in the first two acts. The proof of this is the reasons for the belief that the basis of *Q.1* is a play-book used by a provincial company, but "sundry Shakespearean infiltrations" will not account for the presence in *Q.1* of Shakespeare's hand in nearly every scene.

almost exact correspondence of the speeches of these actors in Q.₁ and F., F. representing, as we shall see, the acting version. The long and difficult speech of Voltemand in 2. 2 except for a few very minor differences agrees word for word and punctuation for punctuation with the F. text. Wilson suggests that he also took the part of a Player, probably the one who played Lucianus,—note the exact correspondence of his lines in all the versions—and that of the Second Gravedigger and the Churlish Priest.⁵ He must have been “on” in the last scene for here we find a stage-direction *Enter Voltemar* (the Q.₁ spelling of Voltemand) *and the Ambassadors from England*. This can only be a misunderstanding of the pirate’s reporting that he, Voltemar, entered as one of the Ambassadors.

The second sort of matter that the pirate contributed was his memorial reconstruction of certain parts of the play. As might be expected the value of this reconstruction varies greatly from time to time. It is fairly good in the early scenes where, as Marcellus or Voltemand, the pirate was on the stage; a striking example of this is Hamlet’s first speech to the Ghost (1. 4). On the other hand, when the pirate was off-stage he had less opportunity for hearing and remembering, and his reconstruction usually amounted to little more than a faulty and unmetrical paraphrase. Thus, for example, Q.₁ omits the first twenty-six lines of the King’s first speech (1. 2) altogether and makes a dreadful mess of his following address to the Ambassadors. The reason for this is plain; in the acting version given in F. the Ambassadors do not enter till Claudius begins to address them; the pirate who had played Marcellus in the first scene was probably changing his costume to appear as Voltemand in the second, and so missed the first lines completely and made a hasty dash at the rest of the speech. Naturally he tried to reconstruct the great soliloquies in which Burbadge as Hamlet had won such fame upon the stage. Quite as naturally he only succeeded in catching striking phrases here and there and patching up a sort of parody of the speech. Thus in the first soliloquy (1. 2. 129 ff.) he preserves the “salt of most unrighteous tears,” “Frailty thy name is woman” and “like Niobe all tears” and other

⁵ It is doubtful whether he doubled in the last rôles since the correspondence between the speeches of these characters in Q.₁ and in the true text is far from close.

such phrases. In the Q.₁ text, however, they are not in the proper sequence and the lining of the passage is quite out of joint. The reason for this, as for other mislinings of Q.₁ will appear hereafter. Perhaps the most appalling of the pirate's garblings is the Q.₁ version of "To be or not to be."

To be, or not to be, I there's the point,
To Die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when we awake,
And borne before an everlasting Judge.
From whence no passenger ever return'd,
The undiscovered country, at whose sight
The happy smile, and the accursed dann'd.
• But for this, the ioyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorned by the right rich, the rich curssed of the poore?
The widow being oppressed, the orphan wrong'd,
The taste of hunger, or a tirants raigne,
And thousand more calamities besides,
To grunt and sweat under this weary life.
When that he may his full *Quietus* make,
With a bare bodkin, who would this indure,
But for a hope of something after death?
Which pusles the braine, and doth confound the sence,
Which makes us rather beare those evilles we have,
Than flie to others that we know not of.
I that, O this conscience makes cowards of us all.
•

Here it seems plain that the pirate simply attempted to emend the soliloquy as it stood in the prompt-book by inserting some of the phrases he had heard Burbadge speak, such as "the undiscovered country," "grunt and sweat under a weary life," and "conscience does make cowards of us all." But there are other phrases in the Q.₁ version which we cannot believe that Shakespeare ever wrote: "Ay mary there it goes," "the happy smile and the accursed damn'd," "and thousand more calamities besides." One can almost reconstruct a soliloquy spoken by an Ur-Hamlet in which the hero consoles himself

for the calamities of life by thinking of an Everlasting Judge who would reward the just and punish the wicked and by cherishing a "joyful hope of something after death." The inoculation of such a soliloquy by the profound and melancholy scepticism of Shakespeare's Hamlet has produced a most incongruous medley.

One could go through the whole play in this manner and detect traces of the pirate's insertions. We catch a striking one for instance at the very close of the play where Horatio's outcry "I am more an antike Roman than a Dane" shines like a star through the dull cloud of *Ur-Hamlet* verse that surrounds it. Occasionally when memory failed, the pirate allowed himself to introduce lines from other plays with which he was familiar. He puts a couplet spoken by Viola (*Twelfth Night*, 2. 4. 120-1)

Still we [i.e. men] prove
Much in our vows, but little in our love.

into the mouth of Corambis (Q.₁, scene 3. ll. 396-7)

Such men often prove,
Great in their wordes, but little in their love.

More striking is an echo of *Henry V* (2. 2. 58)

And tender preservation of our person

in the mouth of Claudius

In tender preservation of your health. (Q.₁, scene 11. l. 156)

The strange word *musk-cod* (bag of musk) applied to a fop appears in Q.₁ (scene 18, l. 83) in Hamlet's comment on the Braggart Gentleman

Foh, how the muske-cod smels!

It occurs also in Jonson's *Every Man Out Of His Humor* (5. 4) and in *Satiromastix* (l. 963 of the *Materialien* reprint) in both cases used of a fop. It is an interesting fact that these four plays had been quite recently performed by Shakespeare's company which would account for the pirate's memory of the words and lines he inserted into Q.₁.

The question next arises how these contributions of the pirate got into the copy for Q.₁ which was set up by Sims's printer. The basis of that copy is plainly the prompt-book manuscript of the abridged

play, as is shown by the retention in Q_1 of stage-directions and prompter's notes which could come from no other source, as also by the agreement in spelling and punctuation of the Q_1 text with the authorized text in passages where the two versions practically coincide, i.e. in passages where the manuscript contained Shakespeare's revision of the *Ur-Hamlet*.

We may suppose that at times the pirate handed over his written parts; this seems certain for the long speech of Voltemand already referred to. But in the main we must suppose that he dictated his parts and his memorial reconstruction to a scribe in the printer's or publisher's office, who transferred them to the prompt-book manuscript in the shape of corrections, interlineations, marginal additions, and at times on fresh sheets pasted into the manuscript, such as we find in the manuscript prompt-book of *Sir Thomas More*. Such a process would, of course, include considerable cancellation of matter already included in that manuscript—more particularly of such *Ur-Hamlet* matter as had been left standing after Shakespeare's first revision. It does not take much imagination to picture the state of the "copy" that was laid before Sims. We may well sympathize with the plight of his journeyman printer and not blame him too severely for the wretched book that came from his press. Dover Wilson's exhaustive studies of the text of Q_2 and F. have shown the inaccuracy of better printers than Sims even when dealing with better copy than that which lay before his compositor. We must then take Q_1 for what it is in reality—neither a bad report of Shakespeare's first draft of *Hamlet*, nor a bad report of the one true version but a reprint of a doctored manuscript, containing: a.) matter going back to the *Ur-Hamlet* (Kyd's or later revisions) b.) Shakespeare's verse added to the old play in his first revision, and c.) interpolations, usually, though not always, garbled from the definitive form of *Hamlet* as it was being played in 1601-1602. Another hypothesis held by certain scholars as to the immediate "copy" for Q_1 deserves mention in closing. This is that the "copy" was prepared primarily not to be printed, but for use as a prompt-book, probably for a travelling company. The motive for its preparation would have been to give to an earlier acting version of *Hamlet*, presumably an abbreviated form of Shakespeare's first revision, a closer likeness to the final form as it was being acted in 1601-1602.

upon the stage of the Globe. Parts of the later text are evidently embodied in *Q.₁*; to use the striking language of one scholar the true text has been, so to speak, "spattered over the surface of *Q.₁*." The instrumentality for this transmission of the later into the earlier text must have been an actor, or actors, who had taken part with Shakespeare's company in performances of the final form and who, released from his company during the plague year, joined a touring company and contributed their parts and what they could recall of other parts to the acting version already in the hands of the touring company. From this combination of old and new it is supposed that a prompt-book was prepared.

If this be the case it is plain that what the company carried into the provinces was rather a travesty than a true version of *Hamlet* either in its earlier or in its final form. Some scholars have been disposed to doubt whether such a travesty could ever have been acted; yet it has been performed on modern stages intelligibly enough, at least to audiences familiar with the true version. No doubt a rustic audience was interested in the action—direct and convincing in this version—rather than in the dialogue. An actor ranting in Herod's vein could probably put over even the mangled soliloquies of *Hamlet*. The text of *Q.₁* is less absurd than that of the printed version of Greene's *Orlando* which Greg has shown to be a memorized reconstruction of their parts by a company on tour. It may be, therefore, that there is an element of truth in the statement of the title-page that this *Hamlet* was played at Oxford and Cambridge, though surely not "in the Universities."

However that may be, there is no reason to suppose that the tour was either long or successful. Dekker's *Wonderful Year* gives a vivid picture of the frightened horror with which travellers from London were regarded by country-folk during the prevalence of the plague in 1603. We must suppose, then, that the company returned to London penniless, and that by way of realizing promptly upon an available asset they disposed of their prompt-book of *Hamlet* to Trundell and Ling.

There is after all only a slight difference as regards the essential character of *Q.₁* between this hypothesis and that discussed at greater length above. In either case it is assumed that the basis of *Q.₁* is an abbreviated form of Shakespeare's first revision of the *Ur-Hamlet*

and that this abbreviation has been inoculated, so to speak, with passages from the final text reproduced by an actor or actors. Whether this memorial reconstruction took place in order to produce a prompt-book for acting purposes, or to provide more salable copy for Trundell and Ling matters little. In either case it is evident that the value of Q_1 for reconstruction of the text of *Hamlet* is of the slightest. Yet it cannot be wholly disregarded. To a certain extent it reproduces in print what was being spoken on the stage. Where it agrees with $F.$, the acting version, as against Q_2 , it may quite possibly help to correct an error in that text. In a few cases it would appear that the compositor of Q_2 actually consulted a printed copy of Q_1 when doubtful as to the reading of the manuscript that lay before him. On the whole, however, the text of Q_1 must be regarded with grave suspicion and only resorted to for help in cases where the reading of Q_2 is undoubtedly wrong.

B. *The Second Quarto*

It has been taken for granted throughout the preceding section that a version of *Hamlet* essentially corresponding to that preserved in the authentic version was in existence and was in fact being performed at the Globe when the "copy" for Q_1 was delivered to Valentine Sims. In no other way does it seem possible to explain the infiltration of the text of Q_1 by matter evidently derived from a memorial report of the acting version. It remains now to examine the nature of the copy sent to Roberts and set up in Q_2 .

¶. There is a general agreement among scholars today that the copy for Q_2 was a manuscript in the handwriting of Shakespeare himself. It certainly was not the "prompt-copy" used at the Globe in 1603-1604. This is plain for two reasons. In the first place the extraordinary length of Q_2 text of itself precludes the notion that it was ever acted in full at any Elizabethan theater. Statistics of length vary according to the edition used and the practice of the scholar counting the lines, but all authorities agree that the Q_2 *Hamlet* is the longest of all Shakespearean plays. Hart (*Shakespeare and the Homilies*, 1934), the latest and apparently most careful and consistent counter, gives the number of lines, verse and prose, as 3,668, a figure only approached

by the full text (Q. and F. combined) of *Richard III* which amounts to 3,600. Now Hart has demonstrated beyond possibility of contradiction that no play of over 3,000 lines could possibly be performed in the "two hours' traffic" of Shakespeare's stage. It would have taken well over three hours for his company to have played the text of Q.₂ and, while we may allow a little expansion of the two-hour limit for the performance of a play by so popular an author as Shakespeare, three hours is out of the question. A modern performance of the full text of *Hamlet* at the Old Vic. is said to have taken over four hours. Only a select audience of Shakespeare lovers would have endured so long a session.

Further the text of Q.₂ is marked by a noticeable absence of necessary stage-directions. It is sufficient to refer to the last scene of the play where there is no stage-direction for the fencing match (cf. F. *They play*), none for Gertrude's drinking of the poisoned cup (cf. Q.₁ *Shee drinkeſ*), none for the exchange of weapons (cf. F. *In ſcuffling they change Rapiers*), none for Hamlet's attack on the King (cf. F. *Hurts the King*), and, most striking of all, none for the successive deaths of the King, Laertes, and Hamlet himself (cf. F. *King dyes, Dyes, after the last words of Laertes, and Dyes after the O, o, o, o, representing in this text, the expiring groans of Hamlet*). It seems a fair assumption that Shakespeare, writing this final scene perhaps in headlong haste to finish his copy for rehearsal, omitted all these necessary stage-directions, knowing quite well that they would be supplied in the prompter's copy, and accordingly these stage-directions are wanting in the Q.₂ text printed from his manuscript. Dover Wilson (*The Manuscript of Shakespeare's Hamlet*, p. 91) remarks that Q.₂ is almost entirely free from any traces of the prompter's hand. This goes too far; it is hard to believe that Shakespeare wrote out the elaborate stage-direction for the Dumb Show in 3. 2 or the stage-directions, *Trumpets the while.* (5. 2. 289-90) and *Drum, trumpets and shot. Florish, a peece goes off.* (5. 2. 294). It is quite likely that such directions, and no doubt others, were written in by the prompter when the text was first read to the company or when it was re-read before the transcription for the prompt-book was made. (Wilson, *op. cit.*, p. 91.)

If, then, the "copy" for Q.₂ was not the prompt-book, the probability that it was Shakespeare's autograph manuscript becomes almost a certainty. Indeed we may ask what else the "copy" could have been. Neither Shakespeare or his fellows would have cared to pay for another transcript of his original manuscript and the script itself was by this time valueless in their eyes since it had been transcribed to form the basis of the prompt-book.¹ Assuming, then, that the copy for Q.₂ was in Shakespeare's handwriting another question presents itself, i.e. just what was the nature and purpose of this manuscript?

The Elizabethan technical term for a playwright's first draft of a play, the draft read to a company for their acceptance, was "foul papers." Of this the author was usually expected to make a clean copy with the necessary cuts and alterations to be submitted to the Master of the Revels for the necessary license, and this copy with the license and the prompter's added stage-directions became the "book of the play," the official prompt-book. If the author was unwilling or unable to submit a "clean copy," his "foul papers" would be copied by a professional scribe. Dr. Greg's discovery (*Library*, Vol. VI) of a reference to the "foul papers" of Fletcher's *Bonduca* shows that the author's first draft was sometimes at least preserved in the playhouse archives along with the prompt-book. This we may suppose was the case with the "foul papers" of Shakespeare's *Hamlet*. Professor Adams (*Hamlet*, p. 354) advances the strange suggestion that the "foul papers" in this case consisted of Shakespeare's original revision of the old play. He describes this (p. 348) as a manuscript in "a sadly patched-up condition, resembling the extant revamped prompt-book of *Sir Thomas More*." It was this manuscript with interlineations, marginal additions, pasted in substitutions, etc., which he supposes Shakespeare sent to the printer in 1604. It seems impossible that this should have happened. Dr. Greg (*M. L. R.*, January 1935) asserts quite rightly that the papers handed over to Roberts must have been fairly good to serve as "copy," in order for the printer to have produced so good a text—allowing for compositor's errors—as Q.₂ presents. All the pains of modern editors have been insufficient to produce a readable text of *Sir Thomas More*. What an Elizabethan printer would have done with that manuscript if it had been laid b..

¹ See below, p. 50.

fore him is hard to conjecture. And finally on the basis of Professor's Adams's suggestion one would expect to find in *Q.₂* traces of Kydian, or at least pre-Shakespearean, meter and diction such as have been pointed out in the text of *Q.₁*. But there are none such; the text of *Q.₂* is genuine Shakespeare and pure Shakespeare from beginning to end.

Another suggestion (Schücking, in *Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften*, Vol. LXXXIII, 1931) is that the text of *Q.₂* represents *Hamlet* as written rather with a view to the reader, presumably in the form of circulation in manuscript—like that of the *Sonnets*—among his “private friends,” than primarily for the stage. Schücking asserts that an experienced playwright like Shakespeare would not have written a play far too long for production on the stage unless he had at least contemplated some form of publication. But there is abundant evidence that from the beginning to the very end of his career Shakespeare continued to write plays far too long for his company to produce in full form. *Richard III*, which certainly belongs to his first period, contains in the quarto text 3,389 lines; *2 King Henry IV*, 3,140 in the unabridged folio text; *Troilus*, 3,291 (quarto); *LEAR*, 3,092 (quarto) and *Cymbeline* of the last period, 3,264.² None of these is quite so long as *Hamlet* *Q.₂* (3,668) but all too long for Shakespeare's stage. Yet there is no evidence to show that he ever contemplated their publication. Other contemporary playwrights, Jonson in particular, but also Marston, Chapman, Dekker, and Heywood, published certain of their plays with dedications to friends and patrons, addresses to the reader, commendatory verses, etc., but Shakespeare never indulged in this practice. Nor is there any convincing evidence that his plays ever circulated in manuscript. The reference in the *Troilus* (*Q.₂*) preface to the “grand possessors” of that play is almost certainly to Shakespeare's company who had endeavored to prevent its publication. It is, however, just possible that in this one case the “copy” used by the unauthorized publishers was a transcript of Shakespeare's manuscript made for a friend after a private performance.

² For all these plays we have used Hart's figures (*op. cit.*, p. 148); for *Cymbeline*, see p. 136. Hart gives discrepant figures for *Q.₂*; on pp. 123 and 125, 3,674; on p. 148, 3,668. The difference of six lines is inconsiderable.

It seems best, on the whole, to conclude that Shakespeare's extraordinary fluency and delight in poetic dramatic composition led him constantly to outrun the strict limits of the "two hours' traffic." His friend and associate Jonson testifies: "he flowed with that facility that sometimes it was necessary he should be stopped." In the act of composition "the poet-artist," to use Hart's apt phrase, "took charge and pushed the actor-sharer into the background."

If the "copy" for Q.₂, then, was not the old "revamped prompt-book," nor a version prepared for publication, we must assume that it, like the "copy" for other plays of his published before his death in quarto form, such as *Romeo and Juliet*, and possibly certain plays in the Folio, such as *Antony and Cleopatra*, was his original unrevised unabridged manuscript as originally submitted to his company. And this justifies the belief that Q.₂ better than any other version represents *Hamlet* as Shakespeare finally wrote it, or, to use the words of its title-page, "the true and perfect Coppie."

Had this "copy" been set up by a skilled compositor and proof-read by the author, we should have today in print what does not exist, and what it is the aim of this edition to approximate, a faithful reproduction of Shakespeare's greatest work as he conceived and created it to satisfy his own ideals without regard for the exigencies of stage-production. We do not have this in Q.₂, but, on the contrary, what is described by Wilson, its professed admirer, as "disgraceful as a piece of printing" and "a pretty mess of the autograph copy" (*op. cit.*, pp. 94, 100). For this there are several reasons. It is wrong to lay all the blame upon the compositor. McKerrow's illuminating study of Elizabethan printing (*Library*, Vol. XII) has shown that given clean "copy" in a legible hand a printer of that day was no more prone to errors than a compositor today; specimens in prose and verse examined by McKerrow are laudably free from anything but trifling and easily corrigible mistakes. It is a different story, however, in the matter of printed plays. Except where clean "copy" was furnished and perhaps proof-read by the authors, as in the cases of Jonson and Daniel, the text of many Elizabethan plays abounds in *cruces* that have baffled all succeeding editors. The evident reason is that these texts were in all probability printed not from the clean and legible prompt-books, but from the author's "foul papers," i.e. from a

manuscript altered, emended, enlarged, and deformed by cancelled passages. Traces of such difficult "copy" can be found in *Q₂*.

Further, we have reason to believe that Shakespeare's hand, like that of his enemy, Greene, was "sometime none of the best." He wrote no doubt at high speed, corrected, if we may judge from the three pages of *Sir Thomas More* believed to represent his autograph, as he went along, and, in a day when there was no standard of orthography, indulged in spellings that strike the modern reader as almost illiterate. There can be no doubt that for many of the errors and corruptions in the text of *Q₂* Shakespeare himself is chiefly to blame.

But one cannot wholly excuse the compositor. Wilson's careful study of the text (*op. cit.*, pp. 88 ff.) has shown that, though conscientious, the compositor was unskilled, ignorant, and working under pressure. Roberts, his master, no doubt wished to get the true text of *Hamlet* on the market as soon as possible. As a result the text is marred by omissions not only of whole passages—some of which were probably deleted in the copy (2. 2. 244-76, 2. 2. 352-79, see notes *ad loc.*)—but of lines and half-lines—Wilson notes twenty-nine cases—and of more than fifty omissions of single words. It is disfigured by misreadings, "graphic errors," transpositions and repetitions of words, in addition to such "normal" errors in type-setting as might naturally be expected.

A word must be said here as to the punctuation of *Q₂*. According to modern ideas it is quite inadequately punctuated, but Pollard's study of the text of *Richard II* gives reason to believe that Shakespeare, except in long and carefully written speeches, was by no means particular about punctuation. Commas served him where we should use colons and full stops; and an occasional semicolon would denote a longer pause. It is likely that the compositor of *Q₂* followed faithfully enough in the main the scanty punctuation marks of his "copy." He was inclined to omit these, as he too often omitted words; he sometimes substituted a comma for a period at the end of a speech and, like other printers of his day, he was apt to stick in a comma at the end of a line whether or not it was required by the sense. But his faults are as a rule easily corrected. Some of them indeed, were corrected by the proof-reader who, however, in more cases than one made matters worse by altering the punctuation to

correspond to his emendation of the text. An interesting example of this occurs in 5. 1. 12-13 where the original reading

to act, to doe, to performe; argall she drownd
was apparently set up

to act, to doe, to performe; orgall she drownd.

The corrector could not let this nonsense pass; he emended *orgall* to *or all* and shifted the semicolon so that Q.₂ reads

to act, to doe, to performe, or all; she drownd.

Another amusing case of the corrector's struggle with misprints and his ensuing change of punctuation may be found in 5. 2. 43.

There is no reason for regarding the punctuation of Q.₂ as sacrosanct any more than the text, but it is far superior to that of the F. text (see below, p. 56) and Wilson, the most careful student of this matter, pronounces it (*op. cit.*, p. 207) "the best of its kind in the whole Shakespearean canon." The editors of this edition have endeavored to retain it as far as possible and to note and explain every departure from the punctuation of Q.₂.

In addition to the printer we have to deal here with the proof-reader, or as Wilson calls him, the press-corrector. There is plain evidence of his hand in the variants appearing in the six extant copies of Q.₂. Apparently a man of somewhat more intelligence than the compositor, he was unwilling to let what seemed sheer nonsense stand in the text and emended it according to his best judgment. Had he taken the trouble to consult the copy he would have done real service, but presumably the difficult copy, smeared by the dirty fingers of the compositor, was totally disregarded. As a result he produces such distortions as the following: where the printer set up

An hour of quiet thirtie shall we see (5. 1. 321)

he altered to

An hour of quiet thereby shall we see.

This makes some sort of sense, but a glance at the "copy" would have shown him the true reading:

An hour of quiet shortly shall we see

as it is preserved in F. He corrects what seems to him bad spellings as *step* for *steep* (1. 3. 48), *by* for *buy* (1. 3. 70). At times he even attempts to correct the meter. In 3. 2. 166 the printer apparently set up

Neptune's salt wash, and Tellus orb'd ground;

the corrector's fine ear noted that a syllable was wanting and he emended the line to read

Neptune's salt wash, and Tellus orb'd the ground.

apparently construing *orb'd* as a queer Shakespearean verb.

Yet Wilson's final judgment on the corrector is that his emendations were "not entirely wanton," that he "studied the context to some extent" and, most important of all, that his emendations usually followed the "typographical structure" of what he thought a misprint. In short he was a conscientious and not unintelligent worker and it is usually possible to see through and to correct his miscorrections.

When all is said the errors and corruptions of Q.₂ are such as might be expected of an ignorant printer and a somewhat rash corrector dealing with peculiarly difficult "copy." There is little of the arbitrary correction, modernization, and general editing which we shall find characteristic of the F. text. Where we can get back of the compositor and corrector to the copy we are in close touch with Shakespeare himself.

C. The Folio Text

When Heminges and Condell were assembling material for the Folio of 1623 they must have asked themselves when they came to *Hamlet* what version of that tragedy was to be supplied as "copy" for the printer. The easiest thing, of course, would have been to send Jaggard one of the several printed copies. Apart from the pirated Q.₁ there were at least three other quartos in existence, those of 1604, 1611, and Smethwick's undated Q. This method of setting up the F. text from printed copy corrected by reference to the acting version of the prompt-book had already been followed in several instances, notably in that of *Much Ado*. That they did not do this is

plain from the fact that the F. text contains 94 lines not found in Q.₂. These lines must have been derived from a manuscript in the possession of the company. Two passages in particular (2. 2. 244-76 and 2. 2. 352-79) are of such length that we cannot suppose them to have been written into the margin of a printed copy of *Hamlet*. There are in addition a whole host of minor omissions, words, phrases, half and whole lines in Q.₂ that are supplied in the F. text. These corrections, like the longer passages referred to above, must have been derived from the company's manuscript. It would have been easy to mark for deletion in a copy of any quarto the passages that did not occur in this manuscript but to add these 94 lines and the numerous smaller additions would have so disfigured this printed text as to make it almost impossible as "copy" for a compositor. It may be doubted whether even today a careful and conscientious editor who read his own proof could produce a correct version of the F. text from a thus emended printed quarto; certainly it would have been impossible in the early seventeenth century, and we may be sure that Shakespeare's fellows thought so and consequently decided to send Jaggard a manuscript copy of the text of *Hamlet*.

What was the nature of this manuscript? The usual answer has been that it was either the prompt-book itself or a transcript thereof. This cannot have been the case and that for one simple, but hitherto neglected, reason. The F. version, like that of Q.₂, is far too long for an acting play on the Elizabethan stage. It omits, as we shall see, some 225 lines of the Q. text, but as it adds 94, the net shortening is only 131. Now a cut of 131 lines from the Q. 3,668 leaves 3,537. Hart (*op. cit.*, p. 149) reckons that it would take three hours and ten minutes to play the abridged text, a quite impossible extension of the traditional two hours.

Even if we were to reject Hart's conclusions altogether and imagine an Elizabethan audience accepting such an unconventional playing-time, there are other and decisive reasons for rejecting the theory that F. was printed from the prompt-book or a transcript thereof.

McKerrow (*Library*, Vol. XII, No. 3) has shown by a careful study of existing prompt-book manuscripts, such as *Believe as You List*, and of plays evidently printed from such prompt-books, such as *The Two Noble Kinsmen*, that we must expect to find in printed ver-

sions of prompt-books characteristic signs of preparation for stage performance. Such are: anticipatory warnings of actors and of properties about to be required, as for example, *Antiochus—ready under the stage* (*Believe as You List*, 1. 1877), or *Table, Chesbord and Tapers behind the Arras* (*Bussy D'Ambois*, 1. 1. 153), properties in this case not required till the following scene. With this last contrast the stage-direction in *Hamlet* 5. 2. 235, a *Table and Flagons of Wine on it*, not anticipatory but marking the appearance of these properties on the stage at the exact moment required by the action. Further we find such marks as the mention on an actor's entrance of a property he will require later in the scene; thus in the *The Spanish Curate* 2. 1, *Enter Leandro with a letter writ out*, the letter being required for presentation to the curate a good many lines later. Occasionally we find the mention of an actor's name added to the name of the character he is playing as *Enter Demetrius—William Pattrick* (*Believe as You List*, 1. 607). And finally there occurs not infrequently the entrance of a character before the proper time for his appearance on the stage as in *The Two Noble Kinsmen* 1. 3, where we find the stage-direction *Two Hearses ready with Palamon and Arcite*, although the two kinsmen do not come on the stage in the hearses until after the *battle within* which opens the next scene. None of these characteristic marks of a text printed from a prompt-book appear in the F. text of *Hamlet*.

If the copy for *Hamlet* sent to Jaggard for inclusion in the 1623 Folio was neither the prompt-book nor a transcript of the prompt-book, what was it? All the evidence goes to show that it was a transcript of a certain manuscript associated with the actual performance of *Hamlet* at the Globe, not the prompt-book, but, probably, the manuscript on which the final prompt-book prepared for the licenser, from which the actors' parts would be transcribed, was based. In other words the manuscript that lies behind the F. text may be regarded as a first revision of Shakespeare's original, a revision made for acting purposes. When we compare the F. with the Q.₂ text we see at once that many of the omissions and alterations in the former have been made with an eye to theatrical presentation. Long and difficult passages of the original have been struck out, such as Horatio's account of the portents in Caesar's Rome (1. 1. 108-25) and

Hamlet's comment on Danish intemperance which ends with the *dram of eale* crux. The long closet scene (3. 4) has been considerably shortened, and some of the cuts (3. 4. 71-6, 78-81, 161-5, 167-70) are so skilful that one is almost tempted to believe that they were made by the author himself when asked to abbreviate this scene. The part of Hamlet himself has been shortened by some 170 lines, almost two-thirds of the whole number of lines dropped in the F. text. The most striking omission in his part is that of the soliloquy following the march over the stage of the army of Fortinbras (4. 4). It is an interesting fact that both Q.₁ and F. preserve the march but drop the soliloquy, that is the players kept the spectacle but cut out Hamlet's meditative speech. Most modern acting versions omit both the spectacle and the speech.

Further, this transcript was prepared with a view to lessening the number of actors required. No major part, of course, is cancelled; none even of the secondary rôles disappears, but there is evidently an intention to reduce the number of supers or mutes called for by the Q.₂ text. Thus a Q.₂ stage-direction at the beginning of 4. 3 *Enter King and two or three* becomes in F. *Enter King*, rather to the disadvantage of the text, since in Q.₂ the King is addressing his councillors, while in F. his soliloquy is plainly addressed to the audience. Some ten lines later in the Q. the stage-direction *Enter Rosencrans and all the rest* (a rather careless stage-direction of the author's) becomes in F. *Enter Rosincrane*. It seems characteristic of Shakespeare's haste and his reliance upon the prompter for specific directions that almost immediately after this entrance of Rosencrans, Q.₂ has *They enter*, which F. very properly alters to *Enter Hamlet and Guildensterne*. In 3. 2. 358 Q.₂ has *Enter the Players with Recorders* with F. changes for economy's sake into *Enter one with a Recorder*, saving thus not only a super but needless properties. An attempt to save a speaking part in 4. 5 has resulted in considerable damage to the text. The Q. introduces at the beginning of the scene Horatio, the Queen, and a Gentleman. The Gentleman reports Ophelia's distraction, the Queen at first refuses to see her, but Horatio persuades her that it would be politic to do so. The F. text eliminates the Gentleman (stage-direction *Enter Queene and Horatio*), and gives his speeches to Horatio and Horatio's prudent advice to the Queen—a palpable mis-

understanding of Shakespeare's intention, but one which was followed by various eighteenth and nineteenth century editors. Finally one change for simplicity and directness of action may be noted. Immediately after the closet scene (3. 3) Q. reads *Enter King, and Queene, with Rosencrans and Guyldensterne.*¹ It should be remembered that, although all editors since Rowe begin the fourth act here, there is neither act nor scene division in the original texts; the interview between the royal couple was meant to follow directly after Hamlet's departure from his mother's closet. Shakespeare, it seems, intended to introduce the King, accompanied by the courtiers who had been talking with Hamlet before the closet scene and had gone from him to the King. He realized at once, however, that the interview between the King and Queen should be in private and so wrote for her a speech of dismissal to the courtiers: *Bestow this place on us a little while*, which should, of course, be followed in Q.₂, as it is not, by a stage-direction, *Exeunt Rosencrans and Guildenstern*. When the play was being prepared for presentation it seemed quite unnecessary to bring two actors on the stage only to send them off again, and accordingly F. opens the scene with *Enter King* and deletes Gertrude's dismissal of the courtiers. Other instances could be quoted but enough has been said to show the theatrical nature of the manuscript on which the F. text depends.

The same is true of the stage-directions in the Folio. Though not as complete as they should be—such an omission as the necessary *Leaps into the grave* after Hamlet's speech (5. 1. 281) is probably due to a negligent copyist—they are far fuller and more explicit than those of Q.₂. For the Q. *cum aliis* at the opening of 2, 1 it substitutes *Lords Attendant*, for *Enter the Players* (2. 2. 439) it reads *Enter foure or five Players*, and for *Enter a Courtier* (5. 2. 81) it reads *Enter young Osricke*, deriving the name from a later reference to this character by name in the text (5. 2. 270). This is one of the numerous additions to the stage-directions in the F. text that show them to be derived directly from the text. Thus when Q.₂ has only *Enter Hamlet* (2. 2. 167) F. reads *Enter Hamlet reading on a Booke*,

¹ For the puzzling entrance of the Queen see note *ad. loc.*, p. 181, below.

the last phrase deriving from the Queen's speech immediately following this entry.

Look where sadly the poor wretch comes reading.

Compare also Q.₂ *Enter Ophelia* with F. *Enter Ophelia distracted* (4. 5. 20). And finally certain changes in the stage-directions point to a change in stage-presentation after the accession of James in 1603. Thus at the entrance of the Court for the play-scene (3. 2. 94) Q.₂ calls only for *Trumpets and Kettle Drummes* whereas F. specifies *Danish March*, an extra flourish in honor of the Danish wife of James. A later alteration (5. 2. 235) points to a change in fencing fashions between the date of composition and the preparation of the "copy" for F. Here Q.₂ has *Foiles, daggers*, thus calling for the old-fashioned fencing with sword and dagger (cf. 5. 2. 151-2. *What's his weapon? Rapier and dagger*); F., on the other hand, has *Foyles, and Gauntlets*, showing that sometime early in the seventeenth century the new style which dropped the dagger and covered the left hand with a leather gauntlet was transferred from the fencing schools to Shakespeare's stage. We need, perhaps, to remember that Elizabethan playgoers took swordplay on the stage very seriously; they would not have been content to see such champions as Hamlet and Laertes indulging in old-fashioned, if not obsolete, practice.²

Such changes as these last forbid us to believe that the "copy" for F. was an exact transcript of the original prompt-book, or rather of the manuscript from which that "book" was prepared. But there are other and more convincing reasons.

The traditional procedure of editing *Hamlet*, that of using F. as a basis and correcting where necessary by collation with Q.₂, has obscured the faulty character of the F. text, "one of the most corrupt," says Wilson, "of the whole Shakespearean corpus." Now the corruptions of F. are not the corrigible errors of a compositor like the majority of those in Q.₂. They exhibit, on the contrary, various categories of alterations of the original text, some unconscious or accidental, others deliberate changes for the sake of clarification, modernization, reproduction of an actor's delivery, and so on. Some-

² For an elaborate discussion of this matter see Wilson's preface to the reprint of Silver's *Paradoxes of Defence*, Shakespeare Association Facsimiles, No. 6.

times an evident misunderstanding of the original has led to an alteration of the text. Such changes are not to be attributed to the compositor in Jaggard's office. It is to be presumed that the "copy" sent him by Heminges and Condell was clean and fairly legible, and McKerrow has shown that an Elizabethan compositor was quite capable of setting up a correct reproduction of good "copy." They are rather to be attributed to the scribe, who made the transcript that went to the printer. Let us examine some of these deviations from the original.

We have in the first place a certain number of small additions, repetitions of words and phrases which may be attributed to the actors and which passed into the F. text from the scribe's memory of the play as acted. Wilson (*op. cit.*, p. 349) lists some twenty-four of these. About half of them appear in Hamlet's part and are due to Burbadge's desire to intensify his rendition. Such, for example, are the repetition of *my tables* (1. 5. 107) or the inserted *these* before *fardels* (3. 1. 76) both of which destroy the meter. Most startling of all is the four times repeated *O* after Hamlet's last words, *the rest is silence*; Burbadge-Hamlet it seems was not content to die in silence, but preferred to expire in an agony of groans. But such additions are found in other rôles than *Hamlet's*. Polonius adds an unnecessary *Daughter* to the line (1. 3. 120) and the Clown repeats the phrase *this same scull sir* (5. 1. 198). The Clown's reference to Vaughan's tavern (5. 1. 67-8) is plainly an actor's gag which has crept into the text. There has been also a certain rather perfunctory purging of the original text to avoid the penalty prescribed by the Act of 1606 for profanity on the stage. It seems not unlikely that while the prompt-book was carefully purged, the scribe of the final copy repeatedly preferred his memory of what he had heard, since the actors were probably not so careful as the maker of the prompt-book to avoid profanity. Otherwise it is hard to account for the fact that in one and the same speech—Hamlet's first soliloquy—the scribe alters *O God* to *O Heaven* (1. 2. 150), but a few lines before (1. 2. 132) he retains the original *Q God God*, with the insertion of an unmetrical *O* before the *second God*. Perhaps the most striking of his alterations is the change of Hamlet's impassioned appeal, *O God Horatio*, to the flat and toneless *O good Horatio* (5. 2. 355), a change which, strange to say, has been followed by many editors.

The verbal changes in F. from the Q. text amount in Wilson's reckoning (*op. cit.*, p. 349) to 219. Some of these are of slight significance; but others show a conscious effort on the part of the scribe to modernize and clarify the text. Thus for Shakespeare's archaic *hath* (1. 1. 17 and 1. 5. 130) he writes *ha's*; he seems to have a prejudice against the demonstrative pronouns *this* and *that* and frequently, though not consistently, alters them to the definite article (*this dreame to the dreame*, 1. 2. 21, *those friends to the friends*, 1. 3. 62, and so on). He modernizes *jump* to *just* (1. 1. 65), *sith* to *since* (2. 2. 6); *prescripts* to *Precepts* (2. 2. 142), and *virgin Crants* to *Virgin Rites* (5. 1. 255). Most of these are unimportant, but we get occasional changes which quite alter the meaning. Thus *flushing in* becomes *flushing of* (1. 2. 155, see note *ad. loc.*); *therewith . . . make* becomes *there with . . . come* (4. 7. 169); the alteration of *ore-reaches* to *o're offices* (5. 1. 87) not only alters but destroys the sense. Occasionally we get changes which seem due to the scribe's hasty paraphrase of his copy such as *one auspicious and one dropping eye* for *an auspicious and a dropping* (1. 2. 11) or *my sweet Queene that, for my dear Gertrard* (2. 2. 54) and *Away thy hand for hold off thy hand* (5. 1. 286). Finally we get instances of anticipation due to the scribe's eye running ahead of his pen and prompting him to write down a word that really comes later. Such for example is the F. *day* (Q. *morne*) due to *God of day* two lines later (1. 1. 150), and *One cheefe Speech* (2. 2. 467) where the intrusive adjective is plainly due to *chiefly*, a few words later in both texts. It may be remarked that such anticipations are much more common in the work of a scribe than in that of a compositor who tends as a rule rather to repeat than to anticipate.

Are any of the alterations in F. to be ascribed to the revising hand of the author himself? Greg (*Principles of Emendation*, 1928) once suggested that in some twenty-three cases the F. reading is so clearly superior to that of Q. as to imply Shakespeare's correction of his "first shots." It is interesting to note, and a proof of Dr. Greg's open-mindedness, that in his review of Wilson's work (*M. L. R.*, January 1935) he withdraws this suggestion and decides that since the "graphic outline" of the variants is always the same, we have to do here not with Shakespeare's revisions but with printer's errors or editorial

emendations. It seems a wise conclusion for, once admit the possibility of Shakespeare's revision of his first thoughts appearing in F., the door is opened to the widest and wildest editorial eclecticism, which may at any moment adopt the later rather than the earlier version on the alleged ground that what seems to the editor the better word must be due to the author himself. Moreover, if Shakespeare had the chance and availed himself of it to revise the text of the manuscript on which F. rests, the question arises why he did not correct the many errors in which this text abounds. The few cases where the F. text is in reality to be preferred, apart from mere corrections of Q. misprints, will be discussed in the notes. The general conclusion of the present editors may be stated here as being that in every case the improvement is due to a misreading of Shakespeare's hand by the compositor of Q.₂, occasionally followed, as in 5. 1. 321 (*thirtie, thereby*), by a wrong guess by the Q. proof-corrector, and that the better reading of F. is due to a correct transcription of the original manuscript.

Finally, the punctuation of F. differs at almost every possible point from that of Q. As has been said above the punctuation of Q. is light, insufficient according to modern notions, but plainly indicating a swift and rhythmical delivery. That of F. Wilson (*op. cit.*, p. 194) describes as the worst he has encountered in any Shakespearean text. It is far heavier than that of Q.₂ and probably represents a change from a more or less conversational to a declamatory delivery, a change which has been intensified and corrupted in the process of twofold transcription, plus the possible alterations introduced by Jaggard's printer. Again and again the punctuation of F. is so plainly wrong that it can only be due to a misunderstanding of the text. A striking example, one of many, is the following *With thoughts beyond thee; reaches of our soules* (1. 4. 56). Evidently the scribe carelessly wrote *thee* for *the*, omitting any punctuation after it, and a printer or proof-corrector in Jaggard's shop inserted the semicolon in a vain effort to make some sense of the passage. One need not share Wilson's perhaps extravagant admiration of the Q. punctuation to agree with him that it is on the whole preferable to that of F. and further that the punctuation of F. in many cases does not and cannot represent the actor's delivery but is a contamination and degradation of such

delivery by the joint efforts of scribe, compositor, and corrector. In the present edition the punctuation of *Q.₂* is preserved throughout, except where a printer's error plainly destroys the sense, and in all such cases attention is directed to the change in a note.

What is the conclusion of the whole matter? From what has been said above it would seem that we might reasonably propose the following hypothesis as an explanation of the peculiarities of the F. text. When Shakespeare first handed over his draft, the "foul papers" of *Hamlet*, to the company, a transcript was at once made of it to serve as a basis for the prompt-book. This transcript was an abbreviated copy of Shakespeare's manuscript, presumably in a clearer hand with better, i.e. more modern, spellings, more definite stage-directions and so on. Before the prompt-book to be submitted to the licenser was prepared, this first transcript was rechecked, heavier cuts for theatrical purposes indicated in it, further stage-directions inserted; possible alterations, suggested by the players, made in the text; in fact, it was so marked up that while an intelligent theatrical scribe could prepare a usable prompt-book from it, it was not in condition to send as "copy" to a printer.⁸ Therefore when Heminges and Condell were called on to furnish Jaggard with "copy" for the *Hamlet* of the Folio, they probably decided to have a clean copy of this original transcript made. Into this second transcript there crept by the carelessness or presumption of the scribe many of the changes and errors which have been noted as characteristic of the F. text. Heminges and Condell have sometimes been blamed for their ignorance or carelessness in the matter of furnishing "copy" for the Folio. In the case of *Hamlet*, at least, we ought rather to thank them, for they evidently took pains to furnish Jaggard with what seemed to them the best and fullest text possible rather than a mere transcript of the acting version, i.e. the prompt-book. By doing so they preserved for us two long characteristic passages of Hamlet's dialogue (2. 2. 244-76 and 2. 2. 352-79) which had been apparently cancelled in the "copy" sent to Roberts in 1604, besides numerous minor omissions due to the haste or ignorance of the compositor of *Q.₂*. Moreover Jaggard's

⁸ It is not necessary to believe, however, that these changes were all made at one time and are not, some of them at least, the results of alterations made when the play was revived at various times before its publication in 1623.

printer, presumably a more skilful workman than the compositor employed by Roberts, did a much better printing job. Between the scribe and the printer we get in F. a text that provides very great, if not always sufficient, means for the correction of the first attempt to give "the true and perfect copy" of Shakespeare's masterpiece to the world of readers.

The duty of a modern editor, then, a duty not fully realized until Wilson's epoch-making work on the text of *Hamlet*, is to follow Q.₂ wherever possible since it rests directly upon Shakespeare's manuscript, whereas the F. text rests upon a transcript of a transcript of that manuscript, abbreviated, altered, and disfigured by theatrical necessity and a scribe's caprice. It is hoped that the present edition, which attempts to restore the text of *Hamlet* as Shakespeare wrote it, will serve as a better basis for modern editions than anything that has yet appeared. Certainly it offers the intelligent reader a better idea of what Shakespeare wrote than the badly printed Q.₂ with its errors, misunderstandings, and omissions.

THE
Tragical Historie of
HAMLET,
Prince of Denmark.

By William Shakespeare.

- Newly imprinted and enlarged to almost as much
againe as it was, according to the true and perfect
Coppie.



AT LONDON.
Printed by I. R. for N. L. and are to be sold at his
shoppe vnder Saint Dunstons Church in
Fleetstreet. 1604.

TEXTUAL NOTES

All line numbers are those of the Globe edition. Words and phrases of text repeated in notes are printed in bold face.

Throughout these notes Q. will be used as the symbol of the Second Quarto; Qq. for an agreement of the First and Second Quartos, and F. for the First Folio. Quartos other than the Second are designated by a subscript numeral.

There is no division into acts and scenes in Q. This is in accordance with Shakespeare's practice; no play of his printed direct from his manuscript, or from a transcript of his manuscript, during his lifetime is divided into acts and scenes. Presumably he thought of a play as a continuous action, broken, no doubt, at certain convenient intervals for the sake of the audience, but not divided into the regulation five acts with their included scenes of classical drama.

The division of *Hamlet* into acts and scenes was begun in F. which starts regularly enough with *Actus primus, scena prima*, but breaks off after *Actus secundus, scena secunda*; see *Introduction*, p. 25.

The present received and quite unsatisfactory act and scene division is the work of Shakespeare's first editor, Nicholas Rowe.

The Tragedie of
HAMLET
Prince of Denmarke.

Globe
I. i.

Enter Barnardo, and Francisco, two Centinels.

Bar. **V**Hofe there?

Fran. Nay answere me. Stand and vnfolde your selfe.

Bar. Long live the King,

Fran. Barnardo.

Bar. Hee.

Fran. You come most carefully vpon your houre.

Bar. Tis now strooke twelfe, get thee to bed *Francisco*,

Fran. For this reliefs much thanks, tis bitter cold,
And I am fick at hart.

Bar. Haue you had quiet guard?

Fran. Not a moufe itirring.

Bar. Well, good night:

If you doe meeete *Horatio* and *Marcellus*,

The riualls of my watch, bid them make haft.

Enter Horatio, and Marcellus.

Fran. I thinke I heare them, stand ho, who is there?

Hora. Friends to this ground.

Mar. And Leedgemen to the Dane,

Fran. Giue you good night.

Act 1, scene 1

s.d. The usual s.d., *a platform before the castle*, comes from Theobald. Neither Q. nor F. has any indication of place. Wilson, Cambridge *Hamlet*, p. 143, thinks this scene was acted on the upper stage, but that would be rather crowded with the three or four characters who appear in the scene to say nothing of the pacing to and fro of the Ghost. It is better to place it on the front stage with the Ghost entering and leaving by side doors.

* *Barnardo.* This spelling of both Q. and F., modernized by editors to *Bernardo*, is retained as showing Shakespeare's pronunciation of the name. Only in 1.2.159 (Q.) does the spelling *Bernardo* appear, where it is probably due to a scribal *er* often used for words in -ar.

1. Q. whose; F. who's, the first of many modernizations in F.

3. Here and elsewhere is retained the light punctuation of Q. in which a comma often stands for a full stop.

Mar. O, farewell honest fouldier, who hath reliu'd you?

Fran. *Barnardo* hath my place; give you good night. *Exit Fran.*

Mar. Holla, *Barnardo*.

Bar. Say, what is *Horatio* there?

Hora. A preece of him.

20 *Bar.* Welcome *Horatio*, welcome good *Marcellus*,

Hora. What, ha's this thing appeard againe to night?

Bar. I haue seene nothing.

Mar. *Horatio* faies tis but our fantasie,

And will not let beliefe take holde of him,

Touching this dreaded fight twice seene of vs,

Therefore I haue intreated him along

With vs to watch the minuts of this night,

That if againe this apparision come,

He may approoue our eyes and speake to it.

30 *Hora.* Tush, tush, twill not appeare.

Bar. Sit downe a while,

And let vs once againe affaile your eares,

certa That are so fortified against our story.

regula What we haue two nights seene.

The *c* *Hora.* Well, sit we downe,

larly enc and let vs heare *Barnardo* speake of this.

scena set *Bar.* Last night of all,

of Shakespien yond fame starre that's weastward from the pole,

ne sense requires the F. *Soldier* for Q. *fouldier*. An unnecessary *s* appended to a verb or noun is common in Elizabethan printing, probably due to the printer mistaking a flourish on the final *r* for an *s*. See examples of these letters in Kellner, *Restoring Shakespeare*, pp. 206-8.

7 F. *ha's*, a ~~not~~ uncommon Elizabethan form, approaching the modern *has*. In l. 21 below, both texts read *ha's*.

21 Q. and F. both assign this line to *Marcellus* and have been followed by many editors, including Cambridge, Globe, Neilson, and Adams. Greg and Wilson prefer the Q. assignment. The fact that it belongs to *Marcellus* in Q. shows that it was in his part in an early performance, and was assigned to the actor of that part in the manuscript on which F. is based. But Q., no doubt, represents Shakespeare's original intention; the slighting reference to "this thing" is appropriate to the sceptical *Horatio*; the frightened *Marcellus* would be more respectful of what he calls "this dreaded sight."

26 The comma after *along* in Q. is a printer's error. F., supported by Q., gives the correct reading since *along* must be construed with the following phrase, *with us*.

Q., supported by Q., reads *have two nights*; F. *two nights have*. This variant may be due to an editorial change for euphony, or ease of pronunciation. There are a number of such cases in F. One may be due, as Greg thinks, only to careless work by the compositor of F.

Hora. In what particular thought to worke I know not,
But in the grosse and scope of mine opinion,
This bodes some ftrange eruption to our state.

40 *Mar.* Good now fit downe, and tell me he that knowes,
Why this fame strikt and most obseruant watch
Nightly toiles the subiect of the land,

Mar. why such dayly cast of brazon Cannon
Be forraine marte for implements of warre,
Hora. ch impresse of ship-writes, whose fore taske

Bar. deuide the Sunday from the weeke,

Mar. Et be toward that this fweaty haſt

Hora. Whiſtart roynt labourer with the day,
Together with what faireſe *mrwa*

In which the Maiestie of buried

Did ſometimes march, by heauenſt *K*arge the

50. *Mar.* It is offendēd.

Bar. See it ſtaukes away.

Hora. Stay, ſpeake, ſpeake, I charge thee ſpeak

Mar. Tis gone and will not anſwere.

39 Kellner (*Restoring Shakespeare*, p. 42) objects to the **beating** F. and prefers the Q.₁ *towling*. Probably *towling* was substituted in by the actor of Marcellus for the less familiar *beating*. *N.E.D.* lists *under Beat* 33; under 7 it gives a sense "said of the impact of sounds" — cites a *K.H.IV*, 1.3.92, where the applause of the many is said to "than heaven with blessing." The citation under 31 from Rossetti "high do the be a of Rouen beat" has no evidential value in this case, since Rossetti no doubt borrowed the familiar Shakespearean phrase.

40 Q.; F. *of*, a common Elizabethan spelling for *off*.

43 Q. *a*; F. *it*. Q. *a* is a colloquial form of *he*, which occurs, according to Wilson, 37 times in Q. Here perhaps it carries a suggestion of hasty utterance due to Barnardo's excitement. As early as the preparation of copy for F. there was a tendency to alter this form to *he* (only in 5.1.197 does F. print *a* for *he*) or, as here, to *it*. Hereafter *a* for *he* will be retained without further comment.

44 Q. *horrowes*; F. correctly *harrowes*. Q. shows the common misreading of *a* as *o*. The Q. *horrors* suggests that the scribe who prepared the margin which Q.₁ rests misread Shakespeare's *harrowes* as *harrowes* and "corrected" it to what he thought was intended, i.e. *horrors*. On the other hand since the sounds of short *o* and short *a* were very similar the reading of Q. may be due to an auditory error by the reporter followed by a "mis-correction."

45 Q. *Speake to*; Q.₁, F. *Question*. The agreement here of Q.₁ and F. shows that *Question* was the word spoken on Shakespeare's stage. It was probably the word that he wrote; no actor or editor would be likely to change the natural phrase "*Speak to*" into *Question*, whereas the printer of Q. having *spoke to*, just above, in his mind might very well unconsciously substitute *Speake to* for the *Question* of his copy.

The Tragedie of Hamlet Prince of Denmarke

Mar. O, farewell honest fouldier, who hath reliu'd you?

Fran. *Barnardo* hath my place; giue you good night. *Exit F.*

Mar. Holla, *Barnardo*.

Bar. Say, what is *Horatio* there?

Hora. A peece of him.

20 *Bar.* Welcome *Horatio*, welcome good *Marcellus*,

Hora. What, ha's this thing appeard againe to night?

Bar. I haue feene nothing.

Mar. *Horatio* faies tis but our fantasie,

And will not let beliefe take holde of him,

Touching this dreaded fight twice feene of vs,

Therefore I haue intreated him along

With vs to watch the minut ^{of this} jump at this dead houre,

That if againe ^{tho' tis} apparit ^{ever} gone by our watch.

He may appre

30 *Hora.*

Bar.

And let ^{int?}; Q., F. you on't? The Q. reading may represent a printer's certa That strophe, and he may here have substituted a hyphen between *you* and *regula Wh* or the apostrophe in the latter word. The F. reading is preferable.

The ^{int?} omits *he* and reads *th' Ambitions*. Perhaps an awkward attempt to larly enc. malize the meter.

Th. Qq. *sleaded pollax*; F. *sledded Pollax*. There has been much throwing of S' about of brains over this passage. The notes in the Furness *Variorum* cover the better part of two pages. The F. reading adopted here, with the change of *x* into *cks*, gives the sense of what Shakespeare intended, i.e. that the dead King once *smote*, i.e. defeated, the Poles (Shakespeare called them *Pollacks*, cf. *Ham.* 2.2.75 and 4.4.23) who ride in sleds in a battle fought upon a frozen lake or bay. To interpret, as some English and more German commentators do, the Q. *sleaded pollax* as *sledged pole-ax*, or *halberd* is to violate English idiom. One does not smite a weapon on an object but smites the object with the weapon, cf. numerous instances of this usage in *N.E.D.* There is, however, one instance in Shakespeare's *Lucrece*, l. 176, which runs contrary to the common usage.

His falchion on a flint he softly smiteth.

The word *parle* in this passage has given some trouble, since commentators have assumed that it could not refer to a battle in which the King *smote* the Poles. But *parle* has the special meaning of a meeting of enemies to discuss terms of truce or peace, and an *angry parle* might well end in a battle as, according to Malory, the *parle* between Arthur and Modred ended in the "last great battle in the West."

Wilson suggests that the minuscule *p* in the Qq. is due to the fact that the secretary capital was so elaborate (cf. Kellner, p. 205) that an author writing hastily often used a minuscule instead.

65 The F. *just* for *jump* of both Qq. in this line represents the tendency toward modernization in the F. text.

Hora. In what peticular thought to worke I know not,
But in the grosse and scope of mine opinion,
This bodes some strange eruption to our state.

70 *Mar.* Good now sit downe, and tell me he that knowes,
Why this fame strikt and most obseruant watch
So nightly toiles the subiect of the land,
And why such dayly cast of brazen Cannon
And forraine marte for implements of warre,
Why such impresse of ship-writes, whose fore taske
Does not deuide the Sunday from the weeke,
What might be toward that this fweaty haft
Doth make the night ioynt labourer with the day,
Who iſt that can informe mee?

Hora. That can I.

80 At leaſt the whisper goes fo ; our laſt King,
Whose image euen but now appear'd to vs,
Was as you knowe by *Fortinbraſſe* of *Norway*,
Thereto prickt on by a moſt emulate pride
Dar'd to the combat ; in which our valiant *Hamlet*,
(For fo this ſide of our knowne world eſteem'd him)
Did ſlay this *Fortinbraſſe*, who by a feaſt compact
Well ratified by lawe and heraldy
Did forfaſt (with his life) all thoſe his lands

67 The comma after *thought* in Q. is a printer's error. Greg, "An Elizabethan Printer and His Copy," *Library*, Vol. IV, p. 115, points out a case where a usually careful Elizabethan printer inserted a comma where none appeared in the ms. or was wanted by the sense. A similar superfluous comma appears after *marte*, l. 74.

68 The F.Q.₁ *my* for Q. *mine* is a ſubſtitution of the more idiomatic for the literary form.

73 Q. *with* is a printer's misreading of *why* found in both Q.₁ and F., an error due to a conuſion of the forms in Elizabethan ſcript of final *h* and final *y*. See Kellner, pp. 199 and 216.

Qq. *cost*, perhaps, ſuggested by *marte*, l. 74, is probably a misprint for *cast*, as in F. The agreement of Q.₁ and Q. in this error may mean that here, as occasionally elsewhere (see below, pp. 80, 95), the compoſitor of Q. conſulted a printed copy of Q.₁. On the other hand it may be that the ſcribe of the copy for Q.₁ made the ſame mistake of *o* for *a* as the compoſitor of Q.

Cast in the ſense of *casting* is quite unusual and a misunderstanding may have caused this agreement in error between Q.₁ and Q.

82 F. ſpells the name *Fortinbras*; Q. varies between *-in* and *-en*. The form *Fortinbraſſe* is retained throughout in this edition.

87 Q. F. *readyheraldrie*—F. with a capital *H*. The older form of Q. *heraldy* occurs as late as the mid-eighteenth century and ſhould be retained.

88 Q. *these* shows the rather common misprint of *e* for *o*. Q.₁ agrees with F. in the correct *those*.

Which he stood feaz'd of, to the conquerour.
 90 Against the which a moitie competent
 Was gaged by our King, which had return'd
 To the inheritance of *Fortinbraffe*,
 Had he bin vanquisher; as by the same comart,
 And carriage of the article desseign'd,
 His fell to Hamlet; now Sir, young *Fortinbrasse*
 Of vnimprooued mettle, hot and full,
 Hath in the skirts of *Norway* heere and there
 Sharkt vp a lift of laweleffe resolutes
 For foode and diet to some enterprise
 100 That hath a stomacke in't, which is no other
 As it doth well appeare vnto our state
 But to recover of vs by strong hand
 And tearmes compulfatory, thofe forefaid lands
 So by his father loft; and this I take it,
 Is the maine motiue of our preparations
 The source of this our watch, and the chiefe head
 Of this poft haſt and Romadge in the land

89 Q. here supports Q. in reading of as against F. *on*, an alteration perhaps due to a concession to legal usage.

91 Q. *returne* shows the common misprint of final *d* as *e*; cf. ll. 94, 121, and elsewhere. F. correctly, *return'd*.

93 N.E.D. gives no other instance of *comart* in the language. The F. *Cou'nant* (covenant) has been adopted by most editors and Wilson formerly explained *comart* as a minim error. In his Cambridge *Hamlet*, however, he retains *comart*. Since *covenant* means the same as *the article design'd*, l. 94, it is tautologous, and it seems better to suppose that Shakespeare coined the word on the basis of *marte*, l. 74, meaning a joint bargain, and that a scribe changed it to the more familiar *cou'nant*.

94 Q. *desseigne*; F. *designe* both show the misreading of final *d* as *e*; cf. l. 91. Read *desseign'd*.

98 The F. *landlesse*, though accepted by many editors, is certainly wrong. It may be due to a minim error combined with a misreading of medial *e* as *d*. Possibly the scribe of the copy for F. substituted this word for Q. *laweleffe* because of the reference to the loss of land referred to in the context. The word *landless* occurs only once elsewhere in Shakespeare (K.J. 1.1.177) where it is used to point a contrast between a *landless* knight and a *landed* squire.

101 F. reads *And* for Q. *As*, a careless substitution, and puts the line in brackets.

103 The F. *compulsive* may be due to the scribe's desire to normalize the meter. N.E.D. gives no other instance of *compulsive*.

107 Four of the six extant copies of Q. (Hunt, Folger, B.M. Club, and T.C.C.) read *Romadge*; the B.M. and Grimston copies read *Romeage*. This is the first of eighteen variants in the 1604-1605 edition. The form *Romeage* is probably due to an attempted correction to *Romage* as in F.

Bar. I thinke it be no other, but e'en fo;
Well may it fort that this portentous figure
110 Comes armed through our watch fo like the King
That was and is the question of these warres.

Hora. A moth it is to trouble the mindes eye:
In the most high and palmy state of Rome,
A little ere the mightiest *Julius* fell
The graues stood tenantlesse, and the sheeted dead
Did squeake and gibber in the Roman streets

* * * * *

As starres with traines of fier, and dewes of blood

108-125 These lines are omitted in F., as in Q., the first of many cuts in that text. It is interesting to note that cuts often occur where there is a crux in the text as here in l. 117. See also below 1.4.17-38. Neither Horatio's speech here nor Hamlet's in scene 4. advances the action, and it seems likely that they were deliberately struck out when the transcript for the prompt-book was being made.

The idea that such passages are additions made by Shakespeare to a version of *Hamlet* meant for the reader rather than for the stage has been advanced, but seems unacceptable—see *Introduction*, p. 44.

108 Q. *enfo* may represent Shakespeare's spelling of *e'en so*, or it may be a printer's error.

112 Q. *moth* is an old spelling of *mote* introduced into the text by Q.5, 1637, and followed by all modern editors. The page in *L.L.L.* is called *Moth* because of his diminutive size, not because of his likeness to a butterfly.

115 Q. *tenantlesse*, corrected to *tenantless* in Q.4 (after 1611), is probably due to a printer's transposition of letters.

117-21 It has long been recognized that there^o is something wrong with this passage. The lines 117-20 cannot be construed with what immediately precedes. Wilson proposes and prints a radical correction. He removes the four lines in question from *As starres to eclipse* from their present position and prints them at the end of the speech, suggesting that because of crowding in Shakespeare's ms. they were written in the margin at right angles to the verse column. This is a possibility, but even if it were a known fact, it is hard to see why the printer should have inserted them in the "verse column" instead of printing them where, on Wilson's theory, they belong, i.e. at the end of the speech. Wilson asserts that the rearrangement makes^o perfect sense. It does so grammatically, but it involves a distinct break in the logical order of the speech. Horatio begins by recounting terrestrial phenomena that foreran the death of Caesar: empty graves and ghosts in the streets; he goes on to speak of celestial phenomena: *Starres with traines of fire, dewes of blood, disasters in the sunne* (i.e. an eclipse), and an eclipse of the *moist starre* (the moon). Certainly the past tense *was*, l. 120, and the semicolon after *sunne* which

120 Difafters in the funne ; and the moist starre,
 Vpon whose influence *Neptunes* Empier stands,
 Was fickle almost to doomesday with eclipse.
 And euen the like precurse of feard euent
 As harbindgers preceeding still the fates
 And prologue to the *Omen* comming on
 Haue heauen and earth together demonstrated
 Vnto our Climatures and countrymen.

Enter Ghost.

But soft, behold, loe where it comes againe,

separates the clause *and the moist starre, etc.*, from what precedes it, go to show that the lunar eclipse in question was imagined by Shakespeare as taking place in Caesar's time. But Wilson's arrangement makes these celestial phenomena occur in the climature of Denmark, immediately before the appearance of the Ghost, since in his arrangement they stand in apposition to the phrase, the *like precurse of feard events*. There is no trace of these celestial phenomena in other versions of the Hamlet story. Shakespeare, as the context shows, derived them from Plutarch's *Julius Caesar* ("fires in the elements, . . . a great comet . . . the brightness of the sun was darkened") which he had been studying closely just before he began his work on *Hamlet*. It is interesting also to note that eclipses of both sun and moon were visible in England in 1598 and 1600.

On the whole it seems safer not to alter the arrangement of the text and to assume that here as elsewhere (5.2.57 for example) the Q. printer has carelessly omitted a line from his copy. Wilson notes some twenty-five lines or half lines that he has so omitted, most of which, fortunately, can be supplied from F. Unfortunately this is impossible here as the whole passage is wanting in F.

Various suggestions for the omitted line may be found in Furness, but as they are all sheer guesses, it seems best to indicate an omission in the text by asterisks.

121 Q. *feare*. Collier's conjecture *feard* seems quite acceptable since it involves only the misreading, common enough in Elizabethan times, of final *d* as *e*—cf. ll. 91 and 94 above. Editors follow the reading of Q. *fearce*, but that edition has no textual authority. It is true that the spelling *fearce* occurs in Elizabethan English; *N.E.D.* gives an example dated 1583 and Wilson (*MS. of Hamlet*, p. 107) infers a Shakespearean spelling *fearce*. Shakespeare, however, seems to have spelled this word *fierce* as we do, see *R. and J.*, Q. 5.3.38, *Cor.*, 1.4.57, *A. and C.*, 1.5.17, and *Cym.*, 5.5.382, all cases where the printed text presumably rests upon a Shakespearean autograph. And finally *feared events* seems to give a better sense than *fearce*; these events portended by omens are events to be anticipated with fear.

127 Q. has no punctuation after *againe*; F. has a colon. The comma of Q. is most likely to show Shakespeare's intention.

116 Ile crosse it though it blast mee : stay illusion,
If thou hast any sound or vise of voyce,

*It spreads
his armes.*

130 Speake to me,

If there be any good thing to be done
That may to thee doe easie, and grace to mee,
Speake to me.

If thou art priuie to thy countries fate
Which happily foreknowing may auoyd
O speake :

Or if thou hast vphoorded in thy life
Extorted treasure in the wombe of earth

For which they lay you spirits oft walke in death,
Speake of it, stay and speake, stop it *Marcellus.*

*The cocke
crowes.*

140 *Mar.* Shall I strike at it with my partizan ?

128. The interesting s.d. of Q. omitted by Q.₁ F. and by most editors is retained here. Wilson alters It to *He* since he believes "the reference is clearly to Horatio's action of 'crossing' by spreading out his arms in the form of a cross." But why should Shakespeare (if the s.d. goes back to his ms.) or a prompter (if it was added later) write It as a direction to the actor playing Horatio? It is more likely that the s.d. indicates a gesture by the Ghost. In the *Bestrafte Brudermord* the Ghost first frightens the sentinel, perhaps by some threatening gesture, and later boxes his ears; this "business" probably goes back, in part at least, to the *Ur-Hamlet*. At any rate it seems improper to alter the plain direction of Q. to make it correspond with a hypothetical bit of "business."

130 Both Q. and F. print **Speake to me . . . done** as one line; but the first three words are a short line like 133 and 136 below.

138 Editors follow F. **you**, here. Wilson in the Cranach *Hamlet* printed **your** as in Q. and remarked that it gave "a little characteristic touch to Horatio." In his Cambridge *Hamlet* he reverts to **you** and notes (*MS. of Hamlet*, p. 282) that such a colloquialism would be much out of place in Horatio's mouth. The appearance of **you** in Q.₁ shows that this form rather than Q. **your** originally stood in Horatio's part. The sense, as well as the agreement of F. and Q.₁, seems to demand **you**, and **your** may be explained as the printer's error caused by mistaking a flourish on the final *u* for another letter which he would naturally take to be an *r*.

Q. has a full stop after **death**. In Elizabethan printing a period often appears where we should set a comma. F. puts the whole line in parenthesis. The comma of Q.₁ probably represents Shakespeare's intention.

140 Both Q. and F. give this line, wanting in Q.₁, to Marcellus. Wilson in the Cranach *Hamlet* assigned it to Barnardo on somewhat fanciful grounds; in the Cambridge edition he reverts to the accepted text.

The word **at** in this line is supplied from F. It seems probable that its omission in Q. is due to the compositor, who, according to Wilson (*MS. of Hamlet*, 'p. 248), dropped at least fifty-four necessary words. The restoration of **at** completes the line metrically and seems to give the sense of a menaced rather than an actual blow. F. misprints **ir** for Q. **it**.

Hor. Doe if it will not stand.

Bar. Tis heere.

Hor. Tis heere.

Mar. Tis gone.

We doe it wrong being fo Maiefciall
To offer it the shewe of violence,
For it is as the ayre, invulnerable,
And our vaine blowes malicious mockery.

Bar. It was about to speake when the cock crewe.

Hor. And then it started like a guilty thing,
Vpon a fearefull summons ; I haue heard,
150 The Cock that is the trumpet to the morne,
Doth with his loffe and thrill sounding throat
Awake the God of day, and at his warning
Whether in tea or fire, in earth or ayre
Th'extraugant and erring spirit hies
To his confine, and of the truthe heerein
This present obiect made probation.

Mar. It faded on the crowing of the Cock.
Some say that euer gainst that season comes
Wherein our Sauiours birth is celebrated
160 This bird of dawning singeth all night long,
And then they say no spirit dare sturre abraode

148 Q. and F. agree on *started*. The Q., *faded* is probably an actor's alteration due to his feeling that a ghost should *fade away*.

150 The F. *day* is probably a scribe's anticipation, caused by *God of day*, l. 152.

158 The F. *sayes* is one of the many changes in verbal form that appear in that text.

160 F. *The Bird*, which is followed by most editors ; but the demonstrative *this* of Q. is distinctly better as it connects the bird in question with the cock of the context ; an indefinite, *the bird*, might possibly refer to the lark, as indeed a recent commentator (Wilson Knight, *The Shakesperian Tempest*, p. 305) suggests.

161 F. *can walke* gains some support from Q., *dare walke* ; but we probably have to do here with one of the many arbitrary alterations introduced alike into the actor's part and into the "copy" for F.

The quaint spelling *abraode* of Q. results according to Wilson (*Essays and Studies, English Association*, Vol. X, p. 40) from the "compositor's unlucky attempt to normalize a "regular Shakespearian spelling," *abrode*. There are, however, at least five instances in plays printed presumably from Shakespeare's ms. where the spelling *abroad* appears—*R. and J.* (Q.), 1.1.127 and 3.1.2; *Cym.*, 3.4.180 and 4.2.101; *Temp.*, 5.1.167. Probably we have to do here merely with a casual interchange of *ao* and *oa* spellings for the long open *o*.

The nights are wholsome, then no plannets strike,
No fairy takes, nor witch hath power to charme
So hallowed, and so gratiouis is that time.

Hora. So haue I heard and doe in part belieue it,
But looke the morne in russet mantle clad
Walkes ore the dewe of yon high Eastward hill,
Breake we our watch vp and by my aduise
Let vs impart what we haue feene to night

170 Vnto young Hamlet, for yppon my life

This spirit dumb to vs, will speake to him:
Doe you consent we shall acquaint him with it
As needfull in our loues, fitting our duty?

Mar. Lets doo't I pray, and I this morning knowe
Where we shall find him most conuenient.

Exeunt.

I. ii. *Florish. Enter Claudius, King of Denmarke, Gertrud the Queen, Counsailors, Polonius, and his Sonne Laertes, Hamlet, Cum Alijs.*

Claud. Though yet of *Hamlet* our deare brothers death
The memorie be greene, and that it vs beftitted

164 F. *hallow'd* probably represents the proper dissyllabic pronunciation. Shakespeare usually marks this by an apostrophe, but the Q. printer was very careless in his use of apostrophes.

F. *the time* is another instance of the F. scribe's avoidance of the demonstrative, cf. 1. 160.

167 F. *Easterne*, followed by many editors, is an example of the scribe's tendency to follow conventional usage, *eastern* the adjective, rather than *eastward* the adverb. The comma after hill is supplied from F.

173 Q. has a period after *duty*; the question mark is supplied from F.

175 Q., F. *conveniently* is followed by most editors. Shakespeare uses both *convenient* and *conveniently* as adverbs. Actor and scribe of F. have altered the shorter to the more customary form in *-ly*.

Act I, scene 2

s.d. Q. *Gertradt he Queene* shows the common error of *u* as *a* and a false placing of *t*. Hereafter the Queen's name will appear in this text as *Gertrud* (F. *Gertrude*) without further comment.

Q. *counfaile: as Polonius.* F. simply *Polonius*. The Q. reading is a misprint, possibly for *Counsailors, Polonius*. The *Counsailors* would be *Cornelius* and *Valtemand* who in the Q. text enter with the King, whereas in F., which drops the word along with *Cum Alijs* at the close of Q.s.d., they enter after 1. 25.

Gollancz (*Century of Praise*, p. 173) suggests that the character of *Corambis* in the *Ur-Hamlet* was thought to be a satiric portrait of Burleigh, and that Shakespeare changed the name to avoid such identification and called him *Polonius*, a name, thinks Gollancz, possibly suggested by *The Counsellor*, a translation, 1598, of *De Optimo Senatore*, by Goslicius,

To beare our harts in grieve, and our whole Kingdome
 To be contracted in one browe of woe,
 Yet so farre hath discretion fought with nature,
 That we with wifest forrowe thinke on him
 Together with remembrance of our felues:
 Therefore our sometime Sister, now our Queene
Th'imperiall ioyntresse to this warlike state
 Haue we as twere with a defeated ioy
 With an aufpitious, and a dropping eye,
 With mirth in funerall, and with dirdge in marriage,
 In equall scale waighing delight and dole
 Taken to wife: nor haue we heerein bard
 Your better wifdomes, which haue freely gone
 With this affaire along (for all our thankes).
 Now followes that you knowe young *Fortinbrasse*,
 Holding a weake supposall of our worth
 Or thinking by our late deare brothers death
 Our state to be disioynt, and out of frame
 Coleagued with this dreame of his aduantage.
 He hath not faild to pestur vs with mesage
 Importing the furrender of thosse lands

"a golden work consecrated to the honor of the Polonian Empire." Shakespeare's character, then, is the Counsellor par excellence, named Polonius, i.e. the Pole, after the author of the book. It is then, perhaps, possible that *Counfaile as Polonius* should be read *Counfaileor Polonius*.

The s.d. in F. brings in Hamlet, not in the rear as in Q., but just after the Queen, arranging the entry according to rank, whereas Q. shows that Shakespeare meant Hamlet to lag behind in sadness, dissociating himself so far as possible from the Court.

F. reading *and his sister, Ophelia*, introduces a silent and unnecessary figure in this scene.

3 Q. has an unnecessary comma after Kingdome. It was not unusual for an Elizabethan printer to place a comma at the end of a line even when it was not needed there. On the other hand Q. has no punctuation after woe, l. 4, where a comma is needed rather than the colon of F. Possibly the Q. printer has simply misplaced the comma.

9 F. of is the scribe's modernization of Q. to.

11 For Q. an and a F. reads *one* and *one*; a or an in the sense of *one* was becoming archaic in the seventeenth century and the F. scribe modernizes. The change seems to push the King's formal speech to the verge of the ridiculous, which can hardly have been Shakespeare's purpose.

16 Q. has no punctuation at the end of this line; presumably the printer regarded the parenthesis as a full stop. The period is supplied from F. which has no parenthesis.

21 F. the dreame; cf. note on 1.1.160.

Loft by his father, with all bands of lawe
To our most valiant brother, so much for him:
Now for our selfe, and for this time of meeting,
Thus much the busines is, we haue heere writ
To Norway Vnkle of young *Fortinbrasse*
Who impotent and bedred icarcely heares
30 Of this his Nephewes purpose; to suppresse
His further gate heerein, in that the leuies,
The lifts, and full proportions are all made
Out of his subiect, and we heere dispatch
You good *Cornelius*, and you *Valtemand*,
For bearers of this greeting to old *Norway*,
Giuing to you no further personall power
To busines with the King, more then the scope
Of these delated articles allowe:
. Farwell, and let your hast commend your dutie.
40 • *Cor. Val.* In that, and all things will we shewe our dutie.
King. We doubt it nothing, hartely farewell.
And now *Laertes* whats the newes with you? *Exit Valtemand*
You told vs of some fute, what ift *Laertes?* *and Cornelius.*
You cannot speake of reasen to the Dane

24 Q. **bands**, F. *Bonds*. Shakespeare made little or no distinction between these originally interchangeable forms. F. represents modernization.

29 Q. **bedred**, a common Elizabethan spelling; the F. form, *Bedrid*, was coming into use in the seventeenth century.

34 The name of the second ambassador is spelled four different ways in the three texts: Q. *Voltemar*; Q. **Valtemand**; F. *Voltemand* and *Voltumand*. Greg (*Emendation*, p. 70, and *Aspects*, p. 198) suggests that Q. preserves a phonetic spelling of the northern name *Valdemar*. The Q. spelling is retained throughout this edition.

35 F. **bearing**, an arbitrary alteration, perhaps caused by the following *greeting*.

38 F. **dilated**, a variant spelling of Q. **delated**. Wilson (*MS. of Hamlet*, p. 268) interprets as *accusing*. The usual interpretation is "carried," "conveyed."

40 Q. gives this line to *Cor. Vo.*, the last letter being a misprint for the *a* of *Volt's*. name. F. gives the speech to *Volt*. alone; Q. to *Gent.* showing that originally it was spoken by both actors. F. represents a change by the prompter; here as in 2.2 *Cornelius* is a mute.

41 Q. fails to note the exit of the ambassadors; it is supplied by F. whose s.d. are fuller and more explicit than those of Q.

And lose your voyce; what wold'st thou begge *Laertes*,
That shall not be my offer, not thy asking?

~~The head is not more natuue to the hart~~

~~The hand more instrumentall to the mouth~~

~~Then is the throne of Denmarke to thy father,~~

50 What wold'st thou haue *Laertes*?

Laer. My dread Lord,

Your leaue and fauour to returne to Fraunce,

From whence, though willingly I came to Denmarke,

To shewe my dutie in your Coronation;

Yet now I must confess, that duty done

My thoughts and wishes bend againe toward Fraunce,

And bowe them to your gracious leaue and pardon.

King. Haue you your fathers leaue, what faies *Polonius*?

Pol. A hath my Lord wroung from me my flowe leaue

By labourfome petition, and at laist

60 Vpon his will I feald my hard consent,

I doe beseech you giue him leaue to goe.

King. Take thy faire houre *Laertes*, time be thine

And thy best graces spend it at thy will:

But now my *Cofin Hamlet* and my sonne.

Ham. A little more then kin, and leſſe then kind.

King. How is it that the clowdes ſtill hang on you.

45-6 Q. prints *Laertes*,? and *asking*, at the end of these lines. The occurrence of the comma after *Laertes* shows that the careless printer misplaced the question mark which should come after *asking* and set a comma there instead.

* 50 F. *Dread my Lord*, a scribe's accidental inversion.

55 F. *towards* for Q. *toward*.

58-60 Q. reads *Polo*. *Hath my Lord etc.* Q., F. read *He hath*, which is certainly right. The regular speech heading for Polonius is *Pol* not *Polo*, and it seems certain that Shakespeare wrote *Pol. a hath*, as *a* occurs repeatedly in this play and elsewhere in Shakespeare for *he*. The printer of Q., however, misread, as often, *a* as *o*, annexed his mistaken *o* to the speech-heading giving *Polo*, and capitalized the *h* in *hath* as the first letter of the line.

F. omits here two and one-half lines from *wroung* to *consent*. They must have been in the original text since Q. *wroung from me a forced graunt* is a paraphrase of the Q. text, and the F. *He hath my Lord* is a short line indicating a cut. Why so brief a cut should be made in the F. text is not clear; it may have been accidental or the ms. on which F. rests was illegible here and the scribe simply dropped the lines.

· *Ham.* Not so my Lord, I am too much in the *fonne*.

Queene. Good *Hamlet* cast thy nighted colour off
And let thine eye looke like a friend on *Denmarke*,

70 Doe not for euer with thy vailed lids

Seeke for thy noble *Father* in the *duft*,

Thou know it tis common, all that liues must die,

Pasing through nature to eternitie.

Ham. I Maddam, it is common.

Quee. If it be

VVhy feemes it so particuler with thee.

Ham. Seemes Maddam, nay it is, I know not feemes,

Tis not alone my incky cloake good mother

Nor customary suites of solembe blacke

Nor windie suspiration of forst breath

80 No, nor the fruitfull riuier in the eye,

Nor the deighted hauior of the vifage

Together with all formes, moodes, shapes of griefe

That can denote me truely, theſe indeede feeme,

For they are actions that a man might play

But I haue that within which pafſes ſhowe *huy...*

Thele but the trappings and the fuites of woe.

King. Tis sweete and commendable in your nature *Hamlet*,

To give theſe mourning duties to your father

But you must knowe your father lost a father,

90 That father lost, lost his, and the furuiuer bound

67 Q. not so much my Lord. The *much* here is a printer's anticipation of much later in the line. F. Not so my Lord, gives the correct reading.

Q. in the fonne—F. i' th' Sun. Shakespeare sometimes spelled sun *sonne* as in *V. and A.*, l. 750. Wilson cites also *T. and C.*, 5.1.102, but here only Q. spells *sonne*, while F. has *Sunne*. Shakespeare's spelling in this present case was probably influenced by *fonne*, l. 64; he is punning to both eye and ear.

68 F. nightly, a modernization.

72 The comma after **common** is supplied from F.

77 Q. coold mother; F. (good Mother). Wilson explains this curious mistake as due to a miscorrection of the proof. He thinks the printer set up *coold*, repeating the initial *c* of the preceding word, *cloake*. The corrector saw that this was nonsense and changed *coold* to *coold* without consulting the copy. A later "correction" in Q.4 "improved" it still further by printing *could smother*. The Q. misprint may, however, be an instance of "foul case."

82 Q. chapes; F. shewes due perhaps to showe, l. 85. There is little doubt that Shakespeare meant *shapes*; possibly he wrote *schapes* and the printer dropped the initial *s*. Q.4 gives correctly *shapes*.

83 Q. denote; F. denote. Q. has the common error of a *u* for *n*.

85 F. passeth. It is unusual to find the archaic form of the third singular present in F., but it sometimes occurs.

In filliall obligation for some tearme
 To doe obsequious forrowe, but to perfeuer
 In obſtinate condolement, is a courſe
 Of impious stubbornes, tis vnmanly griefe,
 It showes a will moft incorrect to heauen
 A hart vnfortified, a minde impatient
 An vnderſtanding ſimple and vnschoold
 For what we knowe muſt be, and is as common
 As any the moſt vulgar thing to fence,

100 Why ſhould we in our peuiiſh opposition
Take it to hart? fie, tis a fault to heauen,
A fault againſt the dead, a fault to nature,
To reaſon moſt abſurd, whose common theame
Is death of fathers, and who ſtill hath cryed
From the firſt coarſe, till he that died to day
This muſt be fo: we pray you throw to earth
 This vnprefualing woe, and thinke of vs
 As of a father, for let the world take note
 You are the moſt immeiate to our throne,

110 And with no leſſe nobilitie of loue,
 Then that which deareſt father beares hisfonne,
 * Doe I impart toward you: for your intent
 In going back to ſchoole in *Wittenberg*,
 It is moſt retrograde to our deſire,
 And we beſeech you bend you to remaine
 Heere in the cheare and comfort of our eye,
 Our chiefest courtier, cofin, and ourfonne.

Quee. Let not thy mother loofe her prayers *Hamlet*,
 I pray thee ſtay with vs, goe not to *Wittenberg*.

96 Q. or minde; F. a *Minde*. Shakespeare's *a* must often have looked like *or*; cf. 1.5.56, below, where *fate* has been misread as *fort*.

101 The question mark after *hart* is supplied from F. Q. has a comma here.

105 Q. *course*; F. *Coarse*. Q. shows the *u* for a misprint; F. has a common sixteenth century variant, appearing as late as Rowe's *Tamerlane* (1702), of *corſe* for *corpſe*. Thus in Q.s of *R. III*, 1.2.32, 33, 36 we get in quick succession the spellings, *course*, *corſe* and *coarſe*.

112 If we take *impart* as a reflexive verb meaning *impart* (*bestow*) *myſelf*, we get a possible ſeſſe out of a frequently emended paſſage. The King's ſpeech is probably intentionally vague, and the ſentence structure from 1. 110 to 1. 112 shows an anacolouthon.

There is no punctuation after *you* in Q.; F. has a period. The colon often used by Shakespeare to denote a paſſe in a ſpeech is perhaps preferable here.

113 Griggs has period after *Wittenberg*; Q. and F. a comma.

114 Q. *retrogard*—F. *retrograde*. The printer of Q. has transposed *a* and *r*.

120 *Ham.* I shall in all my best obey you Madam.

King. Why tis a louing and a faire reply,
Be as our selfe in Denmarke, Madam come,
This gentle and vnforc'd accord of *Hamlet*
Sits smiling to my hart, in grace whereof,
No iocond health that Denmarke drinkest to day,
But the great Cannon to the cloudes shall tell,
And the Kings rowfe the heauen shall brute againe,
Respeaking earthly thunder; come away. *Florish.* *Exeunt all,*

Ham. O that this too too fullied flesh would melt, *but Hamlet,*
130 Thaw and resolute it selfe into a dewe,
Or that the euerlafting had not fixt
His cannon gainst fealfe slaughter, ô God, God,
How weary, stale, flat, and vnprofitable

122 Q. has a comma, F. a period after **Denmarke**, an interesting example of the light punctuation of Q. as opposed to the heavy stopping of F. In l. 126, however, Q. has a period after **tell** where F. has rightly a comma. This is a printer's error in Q.

129 Qq. *fallied*—F. *folid*. Down to quite recent times editors have followed F. in this famous line. Van Dam prints *sailed*, "the aphetized form" of the past participle of *assail*. No such form, however, occurs in Shakespeare or, if *N.E.D.* may be trusted, anywhere else in English. It seems fairly certain that the F. *solid* is a conjectural emendation of the unintelligible *fallied* of the Qq. A better correction given as an anonymous conjecture in Furness and in the Aldis Wright Cambridge is *sullied*. This involves the common *u* as a misreading, one which actually appears in a cognate word a little further on, 2.1.39, where Q. *fallies* is correctly given by F. as *fullyes*. This emendation, *sullied*, is accepted by Greg and Wilson.

It is hardly worth discussing whether or not Shakespeare would have asked Burbadge about 1600 to describe his flesh as *too too solid*. Probably no actor of the part since 1623, whether slender or stout, has hesitated to say *too too solid*. The question is not one of taste, but of spelling. Now Shakespeare spelled *solid* as we do, occasionally adding an *e* (*folide*, 2 *K.H.IV*, 3.1.48, in both Q. and F.). It is hard to see how a printer could change *solid*, if that were what Shakespeare wrote here, to *fallied*, whereas *fullied* into *fallied* is the easiest of mistakes. As Wilson notes *fullied* fits well in the opening lines of this speech; Hamlet wishes that his *sullied flesh* would melt like *sullied* (dirty) snow in a thaw.

132 Q. *feale slaughter*; F. *Selfe-slaughter*. **Sealf(e)** is a recognized sixteenth century variant of *self*; it was probably the spelling that Shakespeare used here and the form *feale* is due to the careless dropping of the *f* by the Q. printer. F. inserts an *O* before the second **God**, an actor's addition.

133 Q. *war*, F. correctly *wary*. Wilson suggests that *wery*, which he calls a Shakespearean spelling may have been miscorrected to *wary*. This spelling does not appear in *V. and A.* or *Lucrece* where one naturally looks for examples of his spelling. In these poems the word is usually spelled *warie*, once *wary*; *wery* occurs once in Sonnet 7. Probably the Q. printer dropped the *e*.

Seeme to me all the vses of this world!
 Fie on't, ah fie, tis an vnweeded garden
 That growes to feede, things rancke and grose in nature
 Posseſſe it merely, that it should come thus
 But two months dead, nay not so much, not two,
 So excellent a King, that was to this

140 Hiperion to a fatire, so louing to my mother,
 That he might not beteeme the winds of heauen
 Vifite her face too roughly, heauen and earth
 Muſt I remember, why ſhe would hang on him
 As if increase of appetite had growne
 By what it fed on, and yet within a month,
 Let me not think on't; frailty thy name is woman.
 A little month or ere thoſe fnooes were old
 With which ſhe followed my poore fathers bodie
 Like Niobe all teares, why ſhe, even ſhe.

134 Q. **Seeme**; F. **Seemes**. If the readings were reversed one would say that F. was modernizing. As it is one can only conjecture a slip on the part of the scribe or the printer of F.

Both Q. and F. have an interrogation mark after *world*. Elizabethan printers were apt to use ? and ! indiscriminately. The question mark is much more frequently used.

135 F. has a question mark to denote exclamation after *on't*, and reads *O fie, fie.* The F. line shows an actor's rendering of the text.

136 Q. has a comma after *nature*—cf. note on 1.1.26 above; F. correctly has no punctuation here.

Contrariwise Q. has no punctuation after *merely*, l. 137, where F. has a period. Presumably the Q. printer has misplaced his commas; the unnecessary stop after *nature* should have come after *merely*.

137 Q. *come thus*; F. *come to this* which has been followed by all editors, except Van Dam, since Pope who approved the Q. reading because of its metrical regularity. Wilson suggests that the Q. printer may have dropped out *to* and later miscorrected *this* to *thus*. The Q. reading, although perhaps less emphatic than that of F. makes quite good sense and should be retained. The F. *to this* may be the scribe's anticipation of the same phrase in the same position at the end of the line only two lines below.

140 Q. *fatire*, a common sixteenth century spelling of *satyr*; cf. F. *Satyre*. This is the only place where the word occurs in Shakespeare, who probably spelled it as in Q.

143 The Q. *ſhould* is an evident misprint. F. correctly *would*, i.e. *was wont to*.

146 Q. has no punctuation after *woman*; the period is supplied from F.

149 The words *even ſhe*, omitted in Q., are supplied from F. Wilson in the Cranach *Hamlet* says "the broken line here leads on admirably to the abrupt change seem; quite as abrupt when *even ſhe* is added and the repetition is quite in the manner of Hamlet's speech. In the Cambridge *Hamlet* Wilson restores the phrase to the text, reckoning it among the numerous careless omissions of the Q. printer.

150 O God, a beast that wants discourse of reaſon
Would haue mourn'd longer, married with my Vnkle,
My fathers brother, but no more like my father

Then I to *Hercules*, within a month,
Ere yet the salt of moſt vnrighteous teares,
Had left the flushing in her gauled eyes
She married, ô moſt wicked ſpeeđe; to poſt
With ſuſh dexteritie to inceſtious ſheets.

It is not, nor it cannot come to good,
But breake my hart, for I muſt hold my tongue.

Enter Horatio, Marcellus, and Barnardo.

160 *Hora.* Haile to your Lordſhip.

Ham. I am glad to ſee you well;
Horatio, or I do forget my ſelfe.

Hora. The fame my Lord, and your poore feruant euer.

Ham. Sir my good friend, Ile change that name with you,
•And what make you from *Wittenberg* *Horatio*?

Marcellus.

Mar. My good Lord.

Ham. I am very glad to ſee you, (good euen fir)
But what in faith make you from *Wittenberg*?

150 F. O Heauen! The change of Q. God to *Heauen* is one of the many, though by no means consistent, instances of the "purging" of the text of profanity which appears in this as in other plays in F. The clause from **O Heaven to longer** is enclosed in brackets in F.

153 Q. has a Comma; F. a period after *Hercules*, another example of the light punctuation of Q.

155 Q. *flushing in*; F. *Flushing of*. If we take *flushing* in the ſense of *reddening*, the preposition *in* is, perhaps, better than *of*. Shakespeare ſeems to have used the word *flush* only as an adjective denoting ripening vigor, and ſo redness; cf. *Ham.*, 3.3.81 (where F. has *fresh*), *A. and C.*, I.4.52, and *Timon*, 5.4.8. *N.E.D.* gives no instance of the verb *flush* in the ſense of *redden* as early as this. On the other hand the verb *flush* meaning "to ſcour by an outpouring of water" was in use in the sixteenth century. It is poſſible that the F. ſcribe understood *flushing* in this ſense and altered the preposition in to *of* to correspond to his understanding of the text.

157 Q. *inceſtious*; F. *Inceſtuous*. *N.E.D.* records *inceſtious* in *Sylvester*, 1591, and in *Heywood*, 1632. F. modernizes the spelling.

159 s.d. This is the only place in Q. where the spelling *Barnardo* occurs. It is altered here to conform with the regular *Barnardo*, see note on I. i, s.d. above.

160-1 Q. prints I am . . . my ſelfe as one line. It is better to follow F. and print *Horatio . . . my ſelfe* as a ſeparate line.

167 Wilson thinks that the parenthesis in Q. in this line (F. has no parenthesis) marks "a change of tone. Hamlet gives a distant nod to the man-

Hora. A truant disposition good my Lord.

170 *Ham.* I would not heare your enimie fay so,
Nor shall you doe my eare that violence
To make it truster of your owne report
Against your selfe, I knowe you are no truant,
But what is your affaire in *Elsonoure*?
Weele teach you for to drinke ere you depart.

Hora. My Lord, I came to see your fathers funerall.

Ham. I prethee doe not mocke me fellowe studient,
I thinke it was to see my mothers wedding.

at-arms, Barnardo." There is no reason to believe that Barnardo is of a lower rank than Marcellus. It may be, however, that he was less known to Hamlet; he does not accompany him to the platform that night.

170 *F. have.* Perhaps the change was made by an actor; *have your* is easier to say than *heare your*.

171 *F. mine eare.* It is quite possible that Shakespeare pronounced the phrase *my year*, thus avoiding an hiatus. The spelling *yeere* for *ear* occurs in the Q. of *2 K.H.IV*, 1.2.218, *the yeerc*; and there seems to be a pun on *ears* and *years* in *C. of E.*, 4.4.29. The scribe of F. avoids the hiatus by writing *mine for my*. Cf. below 1.3.68, where F. reads *thine* for Q. *thy eare*. See also 1.5.35, 41 and elsewhere.

174 *Q. Elsonoure* represents Shakespeare's spelling of this name. F. varies between *Elsenour* and *Elsenower*. The Q. spelling is retained in this edition.

175 *F. to drinke deepe.* So Q., and most editors. Wilson (*MS. of Hamlet*, p. 177) thinks this reading distinctly preferable and calls Q. a "vulgarisation." He suggests that the Q. printer accidentally dropped the word *deep* and the "corrector" inserted *for* to restore the meter. The phrase *for to*, however, is not a vulgarism. It is a not uncommon usage in Elizabethan English and occurs more than once in Shakespeare. Cf. *All's Well*, 3.5.81; *Pericles*, 4.2.71, and *Wint. Tale*, 1.2.427. A later instance of this usage occurs in *The Faithful Shepherdess*, 5.5.75-6. In *Ham.*, 3.1.175, Claudius, who does not indulge in vulgar forms of speech, says, in the Q. text *which for to prevent*. In this latter passage the scribe of F. has modernized by dropping *for*, but has not inserted any word to take its place and has spoiled the meter by his omission. The fact that the reading *drinke deepe* appears in Q. shows that the alteration was made at an early date. Possibly the use of *for to* here was meant by Shakespeare to indicate an easy colloquial form of speech by Hamlet to his friend.

177 *Q.*, supported by Q., reads *pre thee*; F. *pray thee*. The true reading is *prethee* (*prithee*). It looks here as if the printer of Q. had consulted a printed copy of Q. and had been misled by the separation of the word. The F. form is a modernization which alters the sense; Shakespeare did not mean to write *pray*.

178 *Q. student*, a common sixteenth century variant. F. modernizes *student*. The word *see* dropped in Q. is supplied from F.

180 *Hora.* Indeede my Lord it followed hard vpon.
 Ham. Thrift, thrift, *Horatio*, the funerall bak't meates
 Did coldly furnish forth the marriage tables,
 Would I had met my deareſt foe in heauen
 Or euer I had ſeene that day *Horatio*,
 My father, me thinkes I ſee my father.
 Hora. Where my Lord?
 Ham. In my mindes eye *Horatio*.
 Hora. I law him once, a was a goodly King.
 Ham. A was a man take him for all in all
 I ſhall not looke vpon his like againe.
 Hora. My Lord I thinke I ſaw him yesternight.
190 *Ham.* Saw, who?
 Hora. My Lord the King your father.
 Ham. The King my father?
 Hora. Seafon your admiration for a while
 With an attent eare till I may deliuer
 Vpon the witnes of theſe gentlemen
 This maruaile to you.
 Ham. For Gods loue let me heare!

183 The F. variant here, *Ere I had ever ſcene*, is perhaps another case of modernization.

185 Q. *where*; F. *Oh where*, followed by many editors. Wilson calls it almost comic. It does not seem so; on the contrary it seems rather like an actor's (or prompter's) addition to emphasize Horatio's astonishment at Hamlet's speech. The Q. reading is intelligible and metrically satisfactory if *where* be regarded as the truncated first foot of a line that includes also the next speech of Hamlet, i.e. *Where . . . eye Horatio*. In as much as Q. agrees with Q. here this reading is to be preferred to that of F. It has been suggested that Shakespeare's ms. might have read *o where and that* the *o* was absorbed in the final *a* of the speech-heading *Hora.*, but *Hora.* is the regular speech-heading in Q. as *Hor.* is in F. It seems therefore unnecessary to assume such an absorption.

186-7 Here as often F. alters Q. *a* and *A* to *he* and *He*.

190 *Saw*, so F. Q. *ſaw*, a printer's error.

195 Q. *maguile*; F. *maruell*. Shakespeare seems to have spelled the word *maruaile*. (L.L.L., (Q.) 1.2.128 and 5.1.42), *meruaile* (*Cym.*, 3.1.10) and *maruel* (I) (*V. and A.*, 390, 2 *K.H.IV.*, 4.3.96). Here he probably spelled it *maruaile* and the Q. printer dropped the second *a*. See note on 2.1.3. F. "purges" the text by changing *Gods* to *Heavens*.

Q. has a question mark used as an exclamation after *heare*. F. sets a period.

Hora. Two nights together had these gentlemen
Marcellus, and *Barnardo*, on their watch
 In the dead waſt and middle of the night
 Beene thus incountred, a figure like your father

200 Armed at poynt, exactly *Capapea*
 Appeares before them, and with ſolemne march,
 Goes flowe and ſtately by them; thrice he walkt
 By their oppreft and feareſurprized eyes
 Within his tronchions length, whilſt they diſtil'd
 Almost to gelly, with the act of feare
 Stand dumbe and ſpeake not to him; this to me
 In dreadfull fecrefie impart they did,
 And I with them the third night kept the watch,
 Where as they had deliuered both in time

210 Forme of the thing, each word made true and good,
 The Apparifion comes: I knewe your father,
 These hands are not more like.

Ham. But where was this?

Mar. My Lord vpon the platorme where we watch.

198 Q. F. *wast*; Q. *vast*, followed by many editors. Q. possibly indicates the pronunciation of the word on Shakespeare's stage. Cf. *Temp.*, 1.2.327. There is little difference in meaning between *vast* used as a noun and *waste*, and it is better to preserve Shakespeare's spelling with the implied play on words, *waste* and *waſt*; cf. *Ham.*, 2.2.238 where Q. has *waſt*, F. *waste*, for *waſt*.

200 F. *Arm'd at all points* shows a tampering with the text for the sake of regularizing a supposedly deficient line. Not realizing that Shakespeare's **Armed** was a dissyllable the F. scribe wrote *Arm'd* and inserted *all* to fill out the meter, at the same time changing *poynt* to *points*.
 F. *Cap a Pe* shows an attempt to revert to the French original of the phrase. The Q. shows Shakespeare's pronunciation and gives full metrical value to the line.

202 The F. punctuation *ſtately: By them thrice* is a characteristic change for the worse.

203 The hyphen between *feare* and *ſurprized* is supplied from F.

204 Q. *diſtil'd*, F. *beſtil'ed*; this word does not appear in English according to *N.E.D.* before 1770 when it was presumably borrowed from the familiar F. text.

209 Q. and F. agree in the error *Whereas*; Q. *Where as*. According to Greg (*Principles*, p. 66) this is the sole case where Q. corrects an error common to Q. and F.

213 F. *watcht*, supported by Q. *watched*. It is possible that a *t* may have dropped off at the end of the Q. line as in 242 below. In the Folger and Eliz. Club copies the *h* is broken so that the word looks like *watcl*; it is plainer in the Hunt. copy. Wilson (*MS. of Hamlet*, p. 93) declares that a comma

Ham. Did you not speake to it?

Hora. My Lord I did,

But answere made it none, yet once me thought
It lifted vp it head, and did addresse
It selfe to motion like as it would speake;
But euen then the morning Cock crewe loude,
And at the found it shrank in haft away
220 And vanisht from our sight.

Ham. Tis very strange.

Hora. As I doe liue my honor'd Lord tis true
And we did thinke it writ downe in our dutie
To let you knowe of it.

Ham. Indeede indeede Sirs but this troubles me,
Hold you the watch to night?

All. We doe my Lord.

Ham. Arm'd fay you?

All. Arm'd my Lord.

Ham. From top to toe?

All. My Lord from head to foote.

Ham. Then fawe you not his face?

230 *Hora.* O yes my Lord, he wore his beauer vp.

Ham. What, look't he frowningly?

Hora. A countenance more in forrow then in anger.

Ham. Pale, or red?

Hora. Nay very pale.

Ham. And fixt his eyes vpon you?

Hora. Most constantly.

Ham. I would I had beene there.

Hora. It would haue much amaz'd you.

is visible after a blurred *h* in the Grim. copy. This would seem to establish *watch* as the true reading; the present tense implying *customary* action, "where we are wont to watch," makes perfect sense.

219 QF. *hast*; cf. the spelling *wast*, l. 198 above.

222 The *right done* of Q. seems an instance of mishearing by the reporter.

224 The second *indeede* in this line is supplied from F. The Q. printer often drops a word.

226, 227, 228 Qq. *All*; F. *Both*, in three speech-headings. Probably Shakespeare wrote *All* and the prompter knowing that only Horatio and Marcellus would accompany Hamlet to the platform altered the heading to have them speak while Barnardo kept silence.

229 There is no question mark after *face* in Q. It is supplied from F. Hamlet here as before is putting a series of questions to his friends.

231 There is no punctuation after *what* in Q. The comma which seems necessary is supplied from F.

Ham. Very like, very like, stayd it long?
Hora. While one with moderate hast might tell a hundredth.
Both. Longer, longer.
240 *Hora.* Not when I saw't.
Ham. His beard was grifsl'd, no?
Hora. It was as I haue feene it in his life
A fable filuer'd.
Ham. I will watch to night
Perchaunce twill walke againe.
Hora. I warn't it will.
Ham. If it assayme my noble fathers person,
Ile speake to it though hell it selfe should gape
And bid me hold my peace; I pray you all
If you haue hetherto conceald this fight
Let it be tenable in your silence still,
And what someuer els shall hap to night,
250 Giue it an vnderstanding but no tongue,
I will requite your loues, so farre you well:
Vpon the platforme twixt eleauen and twelfe
Ile vifite you.

237 Q. omits the second **very like** in this line. Inasmuch as both Q.₁ and F. have it, we may assume that the Q. printer dropped it out. The repetition is characteristic of Hamlet's speech, cf. 1. 224 above.

238 Q. **hundredth**; Q.F. **hundred**. The Q. spelling is a recognized variant in Elizabethan English. Q.F. modernize the spelling.

239 Q. speech heading **Both**; F. **All**. The Q. reading is certainly right since Horatio at once contradicts his companions. Q.₁ gives the speech to Marcellus.

240 Q. has a period after **no**. The necessary question mark is supplied from F. which reads *grifly? no*. F. *grifly* shows the scribe's misunderstanding of the word; his *grifly* means *horrible, fear-inspiring*, while Shakespeare's *grifsl'd*, a variant of "grizzled" means, as the context shows, *grey*.

242 The final *t* has dropped off the word *night* in Q.

243 F. *wake*, a misprint for Qq. *walke*.

Q. **warn't**; F. **warrant you**. Q. is preferable metrically as well as textually. The curious spelling of Q. may be due to an abbreviation in Shakespeare's ms.; it probably represents his pronunciation; see note on 2.1.38 below.

248 Q. **tenable**; F. **treble**, probably the printer's misreading of the scribe's hand; see Wilson (*MS. of Hamlet*, p. 45).

249 Q. **what someuer**; Q.F. **whatfoeuer**, a modernization both in the actor's part and in F. of a somewhat archaic form which, however, occurs in the form *whatfomere* in *All's Well*, 3.5.54, and as *whatfomer* in *A. and C.*, 3.6.102.

252 The quaint spelling *a leauen* in Q. may be due to a misprint, *a* for *e*. In the Cranach *Hamlet* Wilson prints *aleauen*, calling it a Shakespearean

All. Our dutie to your honor. *Exeunt.*

Ham. Your loues, as mine to you, farewell.

My fathers spirit (in arms) all is not well,
I doubt some foule play, would the night were come,
Till then sit still my soule, foule deedes will rise
Though all the earth ore-whelme them to mens eyes.

Exit.

I. iii.) *Enter Laertes, and Ophelia his Sister.*

Laer. My necessaries are imbarckt, farewell,
 And fister, as the winds giue benefit
 And conuoy is afsistant doe not sleepe
 But let me heere from you.

Ophe. Doe you doubt that?

spelling. There are two instances of *a leuen* in plays presumably printed from Shakespeare's ms., *R. and J.* (Q.1), 1.3.35. and *M. of V.* (Q.1), 2.2.171. On the other hand there are at least eight cases of *eleven* in similarly printed plays. The two exceptions may be due, like the present case, to a printer's misreading *a* for *e*.

254 Q. *loues*; F. *loue*, preferred by some editors as corresponding to *dutie*, l. 253; but *loues* is distributive to each of those addressed, whereas *dutie* is used collectively.

It is a question whether the repetition of the phrase, *your loues, your loues*, as in Q.1 should not be adopted, as it is by Van Dam. It is in Hamlet's manner and completes the meter; but in the face of the agreement of Q. and F. it seems better to retain their reading and regard Q.1 as showing an actor's exaggeration of Hamlet's manner.

255 Q. sets *in armes* in parenthesis. This instance supports Wilson's hypothesis that parentheses were used by Shakespeare to indicate to the actor a change of voice. There is, however, no consistency in such a practice and in this case neither Q.1 nor F. has a parenthesis. F. has a ? for ! after *Armes*.

257 Q. *fonde*, Q.F. *foule* which is, of course, correct. The Q. *error* comes from an inverted *u* for *n* and a misreading of *l* as *d*; cf. note on 1.3.131 below.

Act I, scene 3

s.d. Q. runs *Ophelia his* together as one word. The descriptive phrase seems to show that this is her first appearance; see note on s.d. before 1.2 above.

Qq. *inbarckt*, F. *imbarckt*. The Qq. spelling *in-* occurs nowhere else in Shakespeare; the F. *im-* is found also in *C. of E.*, 5.1.409, *R. III*, 1.4.10, and *Oth.* (Q.), 1.1.150. Q. here shows a minim misprint.

3 Q. *conuay, in*; F. *Conuoy is*, the correct reading. The Q. printer mistook *o* in the second syllable for *a* and, perhaps, construing the word as a verb put a comma after it and to make some sort of sense changed *is* to *in*. Wilson attributes the change to the "corrector."

Laer. For *Hamlet*, and the trifling of his fauour,
Hold it a fashion, and a toy in blood,

A Violet in the youth of primy nature,
Forward, not permanent, tweete, not lasting,

The perfume and suppliance of a minute

10 No more.

Ophe. No more but so.

Laer. Thinke it no more.

For nature cressant does not growe alone
In thewes and bulke, but as this temple waxes

The inward seruice of the minde and soule

Growes wide withall, perhaps he loues you now,

And now no foyle nor cautell doth besmire

The vertue of his will, but you must feare,

His greatnes wayd, his will is not his owne,

For hee himselfe is subiect to his Birth:

He may not as vnualewed persons doe,

20 Carue for himselfe, for on his choise depends
The fanity and health of this whole state,

5 Q. *fauour*; F. *fauours*. It is unlikely that Q. has dropped the *s* since *fauour* is followed by a comma. F. shows an arbitrary alteration.

6 There is no punctuation after *blood* in Q.; the F. semicolon is too heavy.

F. *Froward*, a mere misprint, which none the less affects the meaning.

F. omits, by accident, the phrase *perfume and*.

10 There is no question mark after Ophelia's speech either in Q. or F. It was added by Rowe who has been followed by most editors including Wilson. It seems unnecessary, for Ophelia's words may be taken as an echo in sad affirmation of her brother's statement.

12 Q. *bulkes*; F. *Bulke*. The Q. printer misled by *thewes* in this line has added an *s* to the word; cf. 1.1.16 above.

F. *his*, followed by some editors, probably an error in transcription.

Q. this is certainly correct.

14 F. has a period after *withall*. The light punctuation of Q. is preferable.

16 For Q. *will*, F. reads *feare*; an error by anticipation of last word in the line.

17 Q. *wayd*, a variant of F. *weigh'd*, cf. 1. 29 below.

18 This line has dropped out of Q. and is supplied from F.

21 Q. *The safty and health*—F. *The sanctity and health*. Neither reading can be correct. Wilson (Cranach *Hamlet*) accepted Warburton's emendment and inserted *the*, presumably dropped by the Q. printer, before *health*. Yet if this, *the safty and the health*, were the reading of the ms., it is hard to see where the F. scribe got *sanctity*, which can hardly be a misreading of *safety*. Perhaps Shakespeare wrote *fancty*, misread by Q. printer as *fauety* and set up as *safty*; misread by the scribe as *fancty* and transcribed *sanctity*. Or a ms. spelling *foity* might produce these divergent errors. Cf. 2.2.218 below where Q. reads *sanctity*, F. correctly *sanctity*,

And therefore must his choise be circumscribd
Vnto the voyce and yeelding of that body
Whereof he is the head, then if he faies he loues you,
It fits your wisdome so farre to belieue it
As he in his particular act and place
May giue his faying deede, which is no further
Then the maine voyce of Denmarke goes withall.
Then way what losse your honor may sustaine
30 If with too credent eare you list his songes
Or loose your hart, or your chraft treasure open
To his vnmastryd importunity.
Feare it *Ophelia*, feare it my deare sister,
And keepe you in the reare of your affection
Out of the shot and danger of desire,
"The chariest maide is prodigall inough
If she vnmaske her butie to the Moone,
"Vertue it selfe scapes not calumnious strokes,
"The canker gaules the infants of the spring
40 Too oft before their buttons be disclof'd,
And in the morne and liquid dewe of youth
Contagious blaftments are most imminent,
Be wary then, best safety lies in feare,
Youth to it selfe rebels, though non els neare.
Ophe. I shall the effect of this good lesson keepe
As watchman to my hart, but good my brother
Doe not as some vngracious pastors doe,

showing how these words might be confused. Theobald's emendation *sanity* is eminently satisfactory; *sanity and health* is a good Shakespearean doublet. Wilson now (*Cambridge Hamlet*) ¹ accepts this emendation—see also Wilson (*MS. of Hamlet*, p. 316).

F. *the weole*; the first word shows the F. prejudice against the demonstrative; the second is a misprint.

26 F. *Sect and force*. Wilson suggests that the ms. *act* was misread as *sect* (i.e. sex) and *place* was then altered to *force* to suit the context.
31 F. *lose*, followed by all editors; but Q. *loose*—set free, unloose, gives good sense. Possibly there is a play on words in the Q. phrase *lose your hart*. In Shakespeare's day there was little distinction between *lose* and *lose*, cf. l. 76 below and *Temp. 2.1.125*.
34 F. *within the reare*, an arbitrary alteration, due to the scribe.
36-39 An inverted comma, or commas as here, was often used in Elizabethan printing to mark the beginning—it was not used at the end—of a sententious moralizing speech; cf. 4.5.17-20 below.
There is no punctuation after *Moone* and *strokes* in Q.; F. has a colon after the first and a comma after the second word.
40 F. *the*, a careless alteration of Q. *their*.
46 F. *watchmen*, another careless alteration.

Showe me the steep and thorny way to heauen
Whiles like a puft, and reckles libertine

50 Himelfe the primrose path of dalience treads,
And reakes not his owne reed. *Enter Polonius.*

Laer. O feare me not,

I stay too long, but heere my father comes.

A double blefsing is a double grace,

Occasion fmailys vpon a fecond leaue.

Pol. Yet heere *Laertes*? a bord, a bord for shame,
The wind fits in the shoulder of your faile,
And you are stayed for, there my blefsing with thee,
And these fewe precepts in thy memory

Looke thou character, giue thy thoughts no tongue,

60 Nor any vnproportion'd thought his act,

Be thou familier, but by no meanes vulgar,

Thoſe friends thou haſt, and their adoption tried,

Grapple them vnto thy foule with hoopes of fteele, * . .

But doe not dull thy palme with entertainment

Of each new hatcht vnfledgd courage, beware

48 The three 1604 copies and the B.M. 1605 Q. read *step*. This mere misprint was corrected in the press; the T.C.C. and Grim. copies, like F., have *steep*.

49 F. *whilst*, an unnecessary change. The word *like*, necessary to both sense and meter, accidentally dropped in Q., is supplied from F.

50 Q. has a period after *treads*; F. correctly a comma.

51 The Q. spelling *reakes* (F. *reaks*) is an Elizabethan variant of *recks* which Pope introduced into the text.

52 Q. has no point after *comes*; F. a colon. A period *seems* required.

53 Q. has an unnecessary comma after *bleffing*; F. has no punctuation here.

57 F. *with you*. Apparently the Q. *thee* has been changed to harmonize with *you* earlier in the line.

The F. punctuation in this line, *for there*:, alters the sense.

59 F. *See*, one of the many substitutions by way of paraphrase.

62 F. *The*, another instance of the scribe's avoidance of the demonstrative; cf. I.I.160 above.

Q. *a doption*, a printer's error, corrected by F.

63 For Q. *unto*, F. reads *to*, normalizing the meter. This change has been followed by most editors. There is no good reason to discard the Q. reading; the slight irregularity in the meter is rather characteristic of the speech of Polonius.

65 Qq. *courage*, F. *Comrade*, followed by all editors except Wilson. F. seems to be the scribe's emendation of a word used in a sense unfamiliar to him. The word *courage* was sometimes applied in the sixteenth and seventeenth centuries to a man of high spirit. Wilson cites an example from Hoby's translation of *Il Cortegiano* (*Tudor Translations*, p. 327) where the Italian has *animi divini*, and N.E.D. gives an example from W.

Of entrance to a quarrell, but being in,
Bear't that th'opposed may beware of thee,
Giue euery man thy eare, but fewe thy voyce,
Take each mans censure, but referue thy judgement,
70 Costly thy habite as thy purse can buy,
But not expreft in fancy; rich not gaudy,
For the apparrell oft proclaines the man
And they in Fraunce of the beſt ranck and station,
Are of a moft ſelect and generous chiefe in that:
Neither a borrower nor a lender be,

Browne's *Polexander* (1647), p. 197. Inasmuch as Q.₁ supports Q.₂ here, it seems plain that *courage* was Shakespeare's word.

F. *vnhatch't*, a mere misprint.

70 The three 1604 Qq., and the B.M. copy have the misprint *by*, corrected in T.C.C. and Grim. and in F. to *buy*.
74 One of the moft difficult *cruces* in *Hamlet*. The three texts read:
Q.₁ *Are of a moft ſelect and generall chiefe in that;*
Q. *Or of a moft ſelect and generous, chiefe in that;*
F. *Are of a moft ſelect and generous cheff in that.*

Most editors solve the difficulty by omitting the words *of a* and interpreting *chiefe* (*cheff*) as an adjective used adverbially, i.e. *chiefly*. But two words which appear in all three texts cannot be simply deleted. It is clear that the *Or* of Q. comes from a misreading of Shakespeare's *A* as *O*; *Are*, therefore, as in Q.₁.F., is correct. Wilson (*MS. of Hamlet*, p. 317) believes the original read *Are often most select and generous, chiefe in that*. He takes *of a* to be a misreading of *often*, possibly spelled *offn* or *ofn*. It is simpler, however, to retain the Q. reading with the necessary correction of *Or* to *Are*—Shakespeare possibly wrote *Ar*—and to interpret *chiefe* as a noun governed by *of*. The scribe emended *chiefe* to *cheff*, evidently feeling that the spelling *chiefe* did not express the sense wanted; he could not have understood *chiefe* as meaning *chiefly*. Now *chiefe*, of which *cheff* is a sixteenth century spelling, may mean *head, eminence*; in heraldry *chief* denotes the head or upper part of the shield. The sense of the passage then would be that Frenchmen of the best rank are of a special eminence or distinction in the matter of rich, but not gaudy dress. This seems a better interpretation than to say that such men are often *select and generous, chiefly* in the matter of dress. The comma after *generous* in Q. must be deleted; it is probably an insertion by the printer who certainly misunderstood the passage and took *chiefe* as an adverb meaning *chiefly*. Neither Q.₁ nor F. has a punctuation mark after *generous*. The true reading then, would be:

Are of a moft ſelect and generous chief in that.

75 Q. *boy*; F. *be*. Probably a flourish on *e* was mistaken by the Q. printer for a *y*. He then set up *bey* which was naturally "corrected" to *boy*. Wilson suggests that the Q. printer misread *be* as *bo* and that the "corrector" emended to *boy*. In either case Q. is a printer's error.

For lone oft looses both it selfe, and friend,
 And borrowing dulleth edge of hulbandry;
 This aboue all, to thine owne selfe be true
 And it must followe as the night the day
 80. Thou canst not then be falle to any man:
 Farwell, my blesing seafon this in thee.

Laer. Most humbly doe I take my leaue my Lord.

Pol. The time inuests you goe, your seruants tend.

Laer. Farwell *Ophelia*, and remember well

What I haue sayd to you.

Ophe. Tis in my memory lockt

And you your selfe shall keepe the key of it.

Laer. Farwell. *Exit Laertes.*

Pol. What iſt *Ophelia* he hath ſaid to you?

Ophe. So pleafe you, ſomething touching the Lord *Hamlet*.

90 *Pol.* Marry well bethought
 Tis tolde me he hath very oft of late
 Giuen priuate time to you, and you your ſelfe
 Haue of your audience beene moft free and bountious,
 If it be ſo, as fo tis put on me,
 And that in way of caution, I muſt tell you,
 You doe not vnderſtand your ſelfe ſo cleerely
 As it behooues my daughter, and your honor,
 What is betweene you? giue me vp the truth.

100 *Ophe.* He hath my Lord of late made many tenders
 Of his affection to me.

76 Q. *loue*, an inverted *n.* F. correctly *lone* = loan.

Q. *loofes*; F. *loses*; cf. note on l. 31 above.

77 Q. *dulleth edge*; F. *dulls the edge*, followed by all editors, but plainly a modernization. Wilson says "possibly F is right since *dulls th' edge* might be misread *dulleth edge*. It seems unlikely that Shakespeare wrote the unmetrical *dulls th' edge*; more likely Q. gives a misreading of an original *dulleth th' edge*.

83 Q. *inuests*; F. *invites*, followed by most editors; but *invests*, either in the ſense of *lays ſiege to* or *engages* (cf. *N.E.D.* *sub invests* 7 and 8) gives good ſense. It is probable that the ſcribe unfamiliar with these rarer meanings altered *invests* to the more intelligible *invites*. Wilson, however, thinks *invets* is an error due to a printer's ſetting up *invets* followed by a miscorrection, and calls attention to the *time inviting thee*—*Cym.*, 3.4.108.

93 The Griggs photolithographic reproduction of Q. has a period after *bountious*. The three 1604 Qq. have a comma reproducing Shakespeare's light punctuation. F. has a period; cf. l. 102 below.

98 Q. has no punctuation after *you* and a comma for full ſtop after *truth*; F. a comma after *you* and a question mark after *truth*. Plainly the question mark ſhould come after *you*, where the interrogative ſentence ends, and a full ſtop after *truth*.

Pol. Affection, puh, you speake like a greene girle
Vnfifted in such perrilous circumstance,
Doe you belieue his tenders as you call them?

Ophe. I doe not knowe my Lord what I should thinke.

Pol. Marry I will teach you, thinke your selfe a babie
That you haue tane these tenders for true pay
Which are not sterling, tender your selfe more dearely
Or (not to crack the winde of the poore phrafe
Running it thus) you'l tender me a foole.

110 *Ophe.* My Lord he hath importun'd me with loue
In honorable fashion.

Pol. I, fashion you may call it, go to, go to.

Ophe. And hath giuen countenance to his speech my Lord,
With almost all the holy vowes of heauen.

Pol. I, springes to catch wood-cockes, I doe knowe
When the blood burns, how prodigall the soule
Lends the tongue vowes, these blazes daughter
Giuing more light then heate, extinct in both

105 For Q. *I will*; F. reads *Ile* indicating the pronunciation. Wilson notes that such abbreviations are more common in F. than in Q. which has many cases of full spelling of words contractible in delivery.

106 F. *his*, another instance where the F. scribe alters the demonstrative pronoun.

109 Q. *Wrong*; F. *Roaming*. Neither can be right. Collier's emendation *Running* seems the best of the many that have been proposed. Wilson suggests that Shakespeare spelled the word, *ronīg*, that the "contraction curl" (i.e. the macron $\bar{}$) got mixed up with the horizontal stroke closing the top of the *g* in Elizabethan script, (see Kellner, p. 197) and that in consequence the Q. printer read *rong* which he set up as *Wrong*. On the other hand the F. scribe because of a minim error in the ms. read the word as *romig* which he naturally wrote as *Roaming*. This would seem to explain the errors in both texts. A letter to T.L.S. (September 4, 1937) suggests emending *wind* (l. 108) to *ring* and *Wrong* to *wringing* with reference to a coin cracked within the ring; cf. 2.2.448-9 below.

113-14 In both Q. and F. the words **My Lord** occur at the beginning of l. 114. F. omits **almost** and **holy** which ruins the meter. The words **My Lord** certainly belong at the close of l. 113; they have been shifted by the printers of Q. and F. for typographical convenience, l. 113 being too long for them to come at the end.

115 Q. *spring*; Q. & F. *springes*. The Q. printer has carelessly dropped the *e* which is necessary for the meter.

117 This line lacks a foot in both Q. and F. Various attempts have been made to correct the meter by inserting a word or phrase; perhaps the most absurd is that of Van Dam who reads *holy blazes*. Possibly Shakespeare meant a long pause in the admonition of Polonius such as is indicated by colon of F. The Q. text should stand. The F. *Gives* is a characteristic of this phrase of **Lends**.

Euen in their promise, as it is a making
 120 You must not take for fire, from this time
 Be something fcanter of your maiden prefence
 Set your intreatments at a higher rate
 Then a commaund to parle; for Lord *Hamlet*,
 Believeu so much in him that he is young,
 And with a larger teder may he walke
 Then may be giuen you: in fewe *Ophelia*,
 Doe not believeu his vowes, for they are brokers
 Not of that die which their inuestments shewe
 But meere implorators of vnholy fuites
 130 Breathing like fancified and pious bawds
 The better to beguile: this is for all,
 I would not in plaine tearmes from this time foorth
 Haue you so flaunder any moment leasure
 As to giue words or talke with the Lord *Hamlet*,
 Looke too't I charge you, come your wayes.
Ophe. I shall obey my Lord. *Exeunt.*

I. iv.) *Enter Hamlet, Horatio and Marcellus.*

Ham. The ayre bites shroudly, it is very colde.
Hora. It is a nipping, and an eager ayre.

120 F. attempts to emend the apparently defective meter of this line by appending *Daughter*. This is unnecessary as *fire* in Shakespeare is often a dissyllable. So is *parle* in l. 123 below which F. spells *parley*. Wilson sees here a scribe's repetition due to F. *Daughter* in l. 117. F. needlessly alters from *this time* to *For this time*.

125 Q. *tider*, F. *tether*. Shakespeare probably wrote *teder*, a variant spelling. The word does not occur elsewhere in Shakespeare.

128 F. of the eye, an apparent mishearing or misprinting of *eye* for *dye*, a variant of Q. *die*.

129 Q. *imploratotors*, a mere misprint. F. *implorators*.

130 Roth Q. and F. read *bonds*. Theobald's emendation *bawds* has been generally accepted. A misreading of *bawds*, or *bauds* as *bonds* in Elizabethan script would be very easy. Wilson (Cambridge *Hamlet*, p. 156) declares that the emendation makes Polonius say the opposite of what he intends, and asks "what is a pious bawd?" The answer, of course, is a bawd who feigns piety, like the procuress in Hogarth's "Harlot's Progress."

131 Q. *beguide*, an *l* misread as *d*; cf. 1.2.257. F. correctly *beguile*.

Act I, scene 4

¹ F. *is it very cold?* Probably an exclamation mark in the ms. that lay before the scribe of F. was taken as a question mark and he rearranged the order of the words to make an interrogative sentence. Wilson calls it a compositor's slip.

^a Q. omits a before *nipping*, supplied from F.

Ham. What houre now?

Hora. I thinke it lackes of twelfe.

Mar. No, it is strooke.

Hora. Indeede; I heard it not, it then drawes neere the seafon,
Wherein the spirit held his wont to walke. *A florish of trumpets*
What does this meane my Lord? *and 2. peeces goes of.*

Ham. The King doth wake to night and takes his rowfe,
Keepes waffells and the swaggring vp-spring reeles:

10 And as he draines his drafts of Rennish downe,
The kettle drumme, and trumpet, thus bray out
The triumph of his pledge.

Hora. Is it a custome?

Ham. I marry ift,

But to my minde, though I am natvie heere
And to the manner borne, it is a custome
More honourd in the breach, then the obseruance.
This heauy headed reuele east and west
Makes vs traduift, and taxed of other nations,
They clip vs drunkards, and with Swinish phrafe
20 Soyle our addition, and indeede it takes
From our atchieuements, though perform'd at height
The pith and marrow of our attribute,
So oft it chaunces in particuler men,
That for some vicious mole of nature in them
As in their birth wherein they are not guilty,
(Since nature cannot chooife his origin)
By the ore-grow'th of some complexion

5 F. *then it*, inversion by scribe or compositor.

8 Q. has a period after *rouse*; F. rightly a comma.

9 The plural form of F. *waffels* seems to correspond better to Shakespeare's use of this word. In the singular, as in *Mac.*, 1.7.64, it means liquor. The only other instance of Shakespeare's use of the singular is 2 *K.H.IV*, 1.2.179 where it is an adjective. On the other hand in *L.L.L.*, 5.2.318 and *A. and C.*, 1.4.56 (spelled *Vaffailes*) it means as here "revels." The Q. printer seems to have dropped the final *s*.

17-38 Omitted in F. Probably a cut for theatrical reasons; see Introduction, p. 51.

17 Q. *reuedle*. A possible Shakespearean spelling *reuele* seems to have misled the Q. printer.

18 Q. *taxed*. The word is a monosyllable. The omission of the apostrophe may be due to Shakespeare himself.

27 Q. *their*. Pope's emendation *the* has been generally accepted. Probably the printer's error is due to *their* two lines above.

Q. *complexion*. Wilson suggests that Shakespeare vacillated between the terminations *-xion* (cf. *fixion*, *Ham.*, 2.2.578) and *-ccion*. But he spells this

Oft breaking downe the pales and forts of reaſon,
 Or by ſome habit, that too much ore-leauens
 30 The forme of plaſiue manners, that theſe men
 Carrying I ſay the ſtamp of one defect
 Being Natures liuery, or Fortunes ſtarre,
 His vertues els be they as pure as grace,
 As infinite as man may vndergoe,
 Shall in the generall censure take corruption
 From that particuler fault: the dram of euile
 Doth all the noble ſubftance often dout
 To his owne ſcandale. *Enter Ghost.*

Hora. Looke my Lord it comes.

Ham. Angels and Minifters of grace defend vs:
 40 Be thou a ſpirit of health, or goſtlin damn'd,
 Bring with thee ayres from heauen, or blaſts from hell,
 Be thy intents wicked, or charitable,
 Thou com'ſt in ſuſh a queſtioneable ſhape,
 That I will ſpeake to thee, Ile call thee *Hamlet*,
 King, father, royll Dane, ô anſwere mee,
 Let me not burſt in ignorance, but tell
 Why thy canoniz'd bones hearſed in death

word *complexion* in *V.* and *A.*, l. 216, in *Temp.*, 1.1.32 and repeatedly in the Q. of *L.L.L.* The quaint ſpelling here ſeems to be a printer's misreading of his copy.

33 Pope altered *His* of Q. to *Their* to agree with its antecedent *theſe men*, l. 30. He has been followed by many editors, but it is not the duty of an editor to modernize or correct Shakespeare's grammar. 6
 36-7 A famous crux to which Furneſſ devotes about ſix pages of notes. Probably Shakespeare wrote *euile*(e)—this ſpelling occurs in *L.L.L.*(Q.), 5.2.105, *A.* and *C.*, 1.4.11; *Cym.*, 5.5.60; and *Lucrece*, ll. 87, 846, 972, 1250, 1515, all texts probably printed from his ms. The Q. printer misread the *u* as *g* and ſet up *eiale* corrected to *eale*; cf. 2.2.628 where Q. has *deale* for the Shakespearean *deule* (F. *Diuell*). If Shakespeare wrote *open* (often) which is quite poſſible, it might easily be misread *of a*. His *dout* would then be "corrected" by the printer to *doubt* to show that the word was, he believed, a noun. The misprint *doubts* for *douts* occurs in 4.7.192 where F. reads *doubts = douts* (puts out) for Q. *drownes*.

Presumably Shakespeare wrote ſomething like
 the dram of euile

Doth all the noble ſubſtance open dout

The ſeſe of the whole paſſage would be: the dram (ſmall bit) of evil often expels the noble ſubſtance (the true eſſeſe) to the ſcandal, in the general censure (public opinion), of the noble ſubſtance iſſeſe. Shakespeare may have had in mind a verſe of Ecclesiastes x, 1. "Dead flies cauſe to ſtink, and putrifie the ointment of the apoticaſie: ſo doeth a little folie him that is in eſtimation for wiſdom, and for glorie." (Genevan verſion.)

Hauē burst their cerements? why the Sepulcher,
Wherein we saw thee quietly interr'd

50 Hath op't his ponderous and marble iawes,
To cast thee vp againe? what may this meane
That thou dead corfe, againe in compleat steele
Reuifites thus the glimfes of the Moone,
Making night hideous, and we fooles of nature
So horridly to shake our disposition

With thoughts beyond the reaches of our soules,
Say why is this, wherefore, what should we doe?

Beckins.

Hora. It beckins you to goe away with it
As if it some impartment did defire

60 To you alone.

Mar. Looke with what curteous action
It waues you to a more remouued ground,
But doe not goe with it.

Hora. No, by no meanes.

Ham. It will not speake, then I will followe it.

Hora. Doe not my Lord.

Ham. Why what should be the feare,
I doe not set my life at a pinnes fee,
And for my soule, what can it doe to that
Being a thing immortall as it selfe;
It waues me forth againe, Ile followe it.

Hora. What if it tempt you toward the flood my Lord,

49 F. *enurn'd* has been followed by most editors in the modernized form *inurn'd*. *N.E.D.* gives no instance of this word before Ken (1711) and Pope, both of whom read Shakespeare in the F. text and borrowed the word therefrom. The earliest instance in the collection being made for the *Early English Modern Dictionary* at the University of Michigan is in the *Duchess of Newcastle's Grounds of Natural Philosophy*, 1688. On the other hand *interr'd* occurs repeatedly in Shakespeare—*K.H.V.*, 4.1.312; *R. and J.*, 5.3.87; *J.C.*, 3.2.81; *Cym.*, 4.2.401. Wilson thinks *enurn'd* was Shakespeare's word; that the reporter substituted the more usual *interr'd* for it as in Q.₁, and that the agreement of Q.₁ and Q. is due to the fact that the Q. printer, puzzled by *enurn'd*, consulted a printed copy of Q.₁ and followed its spelling. This seems a rather far-fetched defense of the F. reading.

51 The question mark after *againe*, broken in Hunt., is plain in Folger and Eliz. Club as in F.

62 F. *wafts*, a modernization as in l. 79, but in l. 68 F. retains the older form *waues*.

69 The word *Lord* is missing at the end of this line in the Hunt. and Eliz. Club copies of Q. Since the Hunt. Q. has been most frequently cited and reproduced—as in the Griggs photolithographic facsimile—it has been stated by the Cambridge editors and others that the word is missing in Q. The Folger copy, however, contains the word as do all the 1605 Qq. Its absence

70 Or to the dreadfull sommet of the cleefe
 That beetles ore his bafe into the sea,
 And there affume some other horrable forme
 Which might deprive your foueraightie of reason,
 And draw you into madnes, thinke of it,
 The very place puts toyes of desperation
 Without more motiue, into euery braine
 That lookes so many fadoms to the sea
 And heares it roar beneath.

Ham. It waves me still,
 Goe on, Ile followe thee.

80 *Mar.* You shall not goe my Lord.

Ham. Hold of your hands.

Hora. Be rul'd, you shall not goe.

Ham. My fate cries out

And makes each petty arture in this body.

As hardy as the Nemean Lyons nerue;

Still am I cald, vnhand me Gentlemen,

By heauen Ile make a ghoft of him that lets me,

I lay away, goe on, Ile followe thee. *Exit Ghost and Hamlet.*

in two copies is due to an overlapping "frisket." (Wilson, *MS. of Hamlet*, pp. 93-4.)

70 *Q. sommet*, which F. corrupts to *Sonnet*. The word occurs only three times in Shakespeare, and his script seems to have puzzled the printers each time; probably his double *mm's* were a minim short. Thus in *Ham.*, 3.3.18 both *Q.* and *F.* read *sonnet* as here; in *Lear*, 4.6.57 the *Qq.* read *summons* and *summons*, *F.* *Somnet*. The spelling, *sommet*, a sixteenth century variant of *summit*, was probably Shakespeare's and a "minim error" on his part misled the *Q.* printer.

Q. cleefe—*F. Clifffes*. *Q.* probably represents Shakespeare's spelling; cf. *Q. spleet* for *split* 3.2.12 and *weeke* for *wick* 4.7.116 below.

71 *Q. bettles* (*e* misread as *t*); *F. beetles*. The adjective *beetle-browed* was common in Shakespeare's day, although it does not appear in his work. The noun, *beetle-brows* appears in *R. and J.*, 1.4.32, and Shakespeare seems to have coined the verb to *beetle* from these phrases. No other instance of this verb appears in *N.E.D.* until the eighteenth and nineteenth centuries when it was borrowed from Shakespeare by various writers.

72 *F. assumes*, an attempted correction of Shakespeare's grammar.

75-8 These lines are omitted in *F.* Delius and Schücking (*Berichte*, etc., Vol. 83) suggest that this cut may have been made after the longer description of a beetling cliff (*Lear*, 4.6.11-26) had been written. This would seem to imply that Shakespeare himself struck out these lines in the ms. on which *F.* depends, a hypothesis that is, at the least, improbable. Wilson thinks they were accidentally omitted either by the scribe or the *F.* printer.

82 *Q. arture*, *F. Artire*, variant sixteenth century spellings of artery.

83 *Q. Nemeon* shows the *o* for a misprint. *F.* spells *Nemian*.

84 *Q.* has no punctuation at end of this line; *F.* has a colon. A comma suffices.

Hora. He waxes desperate with imagination.

Mar. Lets followe, tis not fit thus to obey him.

Hora. Haue after, to what issue will this come?

90 *Mar.* Something is rotten in the state of Denmarke.

Hora. Heauen will direct it.

Mar. Nay lets follow him. *Exeunt.*

I. v.

Enter Ghost, and Hamlet.

Ham. Whether wilt thou leade me, speake, Ile goe no further.

Ghost. Marke me.

Ham. I will.

Ghost. My houre is almost come
When I to sulphurous and tormenting flames
Must render vp my selfe.

Ham. Alas poore Ghost.

To what I shall vnfold.

Ham. Speake, I am bound to heare.

Ghost. So art thou to reuenge, when thou shalt heare. |

Ham. What?

Ghost. I am thy fathers spirit,

10 Doomed for a certaine tearme to walke the night,
And for the day confind to fast in fires,
Till the foule crimes done in my dayes of nature
Are burnt and purg'd away: but that I am forbid
To tell the secrets of my prifon houfe,
I could a tale vnfolde whose lightest word
Would harrow vp thy soule, freeze thy young blood,
Make thy two eyes like stars sturt from their spheres,
Thy knotted and combined locks to part,

87 Q. *imagon* probably a careless omission of *inat* by the Q. printer, although Shakespeare may have written the word in a contracted form which the printer misunderstood.

Act I, scene 5

1 Q. *whether* an old spelling of *whither*. If Shakespeare wrote *whither* and failed, as often, to dot the *i*, the Q. printer naturally set up *whether*. F. reads *where*.

3 Q. *sulphrus*, a contracted form. Shakespeare spelled the word variously, but apparently always *ous* in the last syllable. F. *sulphurous*.

7 As in 1.4.60 a "frisket error" has struck out the final *e* in *heare* at the end of this long line in the Hunt. and Eliz. Club Qq. It appears, however, in Folger. Cf. note on 1.4.69 above.

18 F. *knotty*, Greg (*Emend.*, p. 64) suggests "it is just possible that Shakespeare felt the repeated participles to be clumsy." To be convincing some

And each particuler haire to stand an end,
 20 Like quils vpon the fretfull Porpentine,
 But this eternall blazon must not be
 To eares of flesh and blood, lift, lift, ô lift:
 If thou did'ft euer thy deare father loue.
Ham. O God.
Ghoſt. Reuenge his foule, and moſt vnnaturall murther.
Ham. Murther?
Ghoſt. Murther moſt foule, as in the beſt it is,
 But this moſt foule, ſtrange and vnnaturall.
Ham. Haſt me to know't, that I with wings as ſwift
 30 As meditation, or the thoughts of loue
 May ſweepe to my reuenge.
Ghoſt. I find thee apt,
 And duller ſhouldſt thou be then the fat weede
 That rootes it ſelfe in eaſe on *Lethe* wharffe,

proof should be shown of Shakespeare's dislike of such a repetition. The agreement of Q.₁ with Q. here determines the text.

20 Q. *fearful* makes good sense, but the agreement of Q.₁ with F. here points to *fretfull* as the spoken word before and after Q. was printed. *Fretfull* applied to the porcupine with quills erect seems the more significant word. Wilson (Cambridge *Hamlet*, p. 160) states that such a figure, the crest of the Sidney family, must have been seen by Shakespeare as a boy in a hospital at Warwick. In the Cranach *Hamlet* he suggests that Shakespeare may have written *freatfull*; which was set up *freafull* (*e* for *t* misprint) and "corrected" to *fearfull*.
 22 F. *list* *Hamlet*, *oh list*, which ruins the meter. It is plainly an actor's alteration.
 24 F. *Heauen*, the) scribe's "purgation" of the text.
 26 The question mark after *Murther* is supplied from F.
 29 F. *Hast, hast me*, another impairment of the meter, probably one of many cases of the actor's exaggerating Hamlet's characteristic trick of repetition. F. has *know it* for *know't* and carelessly omits I in this line.
 30 Some editors have cavilled at the phrase *swift as meditation*. One of the latest is Kellner (*op. cit.*, p. 79) who would read *volitation*. But the first instance of this word cited in *N.E.D.* is from Sir Thomas Browne, 1646, who may well have coined the word. On the other hand the appearance of the phrase *swifter than meditation* in the Prologue to *Wily Beguiled*, 1606, shows a borrowing from *Hamlet*.
 33 F. *rots*, followed by many editors. In the Cranach *Hamlet* Wilson followed Q.; in the Cambridge he reverts to F. and cites as a parallel:

*Like to a vagabond flag upon the stream,
 Goes to and back, lackeying the varying tide,
 To rot itſelf with motion.*

—A. and C., 1.4.45-7

But there is a wide difference between a "flag" (reed) waving and rotting in motion and a dull weed which "roots itſelf in ease." The agreement of

Would'st thou not sturre in this; now *Hamlet* heare,
Tis giuen out, that sleeping in my Orchard,
A Serpent stung me, so the whole eare of Denmarke
Is by a forged proesse of my death
Ranckely abusde: but knowe thou noble Youth,
The Serpent that did sting thy fathers life

40 Now weares his Crown.

Ham. O my propheticke soule! my Vnkle?
Ghoſt. I that incestuous, that adulterate beast,
With witchcraft of his wits, with trayterous gifts,
O wicked wit, and giftes that haue the power
So to feduce; wonne to his shamefull lust
The will of my moft seeming vertuous Queene;
O *Hamlet*, what a falling off was there
From me whose loue was of that dignitie
That it went hand in hand, euen with the vowe
50 I made to her in marriage, and to decline
Vpon a wretch whose naturall gifts were poore,
To thofe of mine;
But vertue as it neuer will be mooued,
Though lewdnesſe court it in a ſhape of heauen

Q.1 with Q. here should determine the text. Wilson ascribes this agreement to the Q. printer consulting Q.1; but why should he consult Q.1 about this simple and familiar word?

35 F. *It's given*, a scribal paraphrase.

41 Both Q. and F. have a question mark after *Uncle*; Q.1 an exclamation mark. Many editors follow Q.1. It is possible that we have here the common Elizabethan confusion of the two signs. If *Hamlet's "prophetic soul"* has already pointed to the murderer. On the whole it seems better to retain the punctuation of QF. and to regard the phrase as a rhetorical question.

F. *mine* for Q. *my*.

43 QF. *wits*. Many editors, including Wilson, accept Pope's emendation *wit*. This is no doubt what Shakespeare intended to write as is shown by the repetition of *wit* and *giftes* in the next line. The word *wits* in Elizabethan English would naturally mean the five wits. The agreement of Q. and F. here may show that Shakespeare wrote *wits* influenced by the plural *gifts* already in his mind.

F. *hath* for Q. *with*, a scribal error.

45 F. *to to this*, a compositor's error.

47 The a missing in Q. is supplied from F.

52-3 Both Q. and F. print *To those . . . mooued* (F. *mooved*) as one line. It probably stood so in Shakespeare's ms.; but he hardly meant to write a line of seven feet with a possible feminine ending—*mooued* = *movēd*. Probably he expected the actor to pause after *mine* as in the short l. 57 below.

So Lust though to a radiant Angell linckt,
 Will fate it selfe in a celestiall bed
 And pray on garbage.

But soft, me thinkes I fent the morning ayre,
 Briefe let me be; sleeping within my Orchard,
 60 My custome alwayes of the afternoone,
 Vpon my secure houre, thy Vnkle stole
 With iuyce of curfed Hebona in a viall,
 And in the porches of my eares did poure
 The leaprous distilment, whose effect
 Holds such an enmitie with blood of man,
 That swift as quicksiluer it courses through
 The naturall gates and allies of the body,
 And with a fodaine vigour it doth posset

55 Q. *but*, an evident misprint. Wilson suggests that the Q. printer accidentally dropped the *s* and set up *lut*, which was of course "corrected" to *but*. F. *Lust* is the true reading.

Q. *Angle*; F. *Angell*, a common confusion of spelling.

56 Q. *fort*. Here, as often, Shakespeare's *a*, open at the top, has been misread as *or*. F. *fate* gives the true reading.

58 All three texts have *sent* (i.e. *scent*), probably Shakespeare's spelling, one not uncommon in his day.

F. *Mornings*, a scribal error.

59 F. *mine* for Q. *my*.

60 F. *in* for Q. *of*, a modernization.

62 Qq. *Hebona*; F. *Hebenon*. Greg (*Emend.*, p. 64) thinks that F. shows an intentional alteration by Shakespeare due to his having "come across a Greek accusative of *ἴβην*." This seems unlikely; it is more probable that Shakespeare's open *a* was misread by the F. scribe as *or*. Marlowe (*Jul. of Malta*, 3.4.97) speaks of "the juice of hebon" as a deadly poison. It seems certain that Shakespeare here was following literary tradition in using *hebon* as a name for the yew, then regarded as a poisonous tree. Two papers by Nicholson and Harrison (*New. Sh. Soc. Trans.*, 1880-1886) shows that the effects of yew-poisoning on the body were almost exactly those described in this speech as resulting from "the juice of Hebona." The Qq. spelling of *Hebona* is probably a mere literary flourish, Latinizing the name. The line would be better metrically with Marlowe's *hebon*, since *cursed* must be read as a dissyllable.

63 F. *mine* for Q. *my*.

64 Q. *leaprous*; F. *leaperou*. The F. form seems a change *metris causa*, but Shakespeare probably gave the *r* a syllabic value and pronounced *leaprous* as three syllables.

68 Q. *posfesse*; F. correctly *posset*. Wilson suggests that the final *t* of *posset* was misread and set up by the Q. printer as *s* giving *posses*, which he took to mean *possess* and spelled in his fashion *posfesse*.

And curde like eager droppings into milke,
70 The thin and wholsome blood; fo did it mine,
And a most instant tetter barckt about
Most Lazerlike with vile and lothfome crust
All my smooth body.
Thus was I sleeping by a brothers hand,
Of life, of Crowne, of Queene at once dispatcht,
Cut off euen in the blosfomes of my finne,
Vnhuzled, disappointed, vnanneld,
No reckning made, but sent to my account
With all my imperfections on my head,
80 O horrible, ô horrible, most horrible.
If thou haft nature in thee beare it not,
Let not the royll bed of Denmarke be
A couch for luxury and damned incest.
But howfomeuer thou purfues this act,
Taint not thy minde, nor let thy foule contriue
Against thy mother ought, leaue her to heauen,
And to thofe thornes that in her bofome lodge
To prick and fting her, fare thee well at once,
The Gloworme shewes the matine to be neere
90 And gines to pale his vneffectuall fire,
Adiew, adiew, adiew, remember me. *Exit.*

Ham. O all you hoft of heauen, ô earth, what els,
And fhall I couple hell, ô fie, hold, hold my hart,
And you my finnowes, growe not instant old,

69 Q. *eager*; F. *Aygre*, variant spellings of the same word meaning "acid." F. probably shows a scribe's intention to correct the spelling.
71 Q. *barckt*; F. *bak'd*. Greg (*Emend.*, p. 61) suggests that the copy for F. had *barkt* which the printer misread *backt* and set up *bak'd*. Possibly the error goes back to the scribe, who was influenced by *crust* in the next line and substituted *bak'd* for the less familiar *barckt*.
75 F. and *Queene*, a scribal error.
77 Q. *vnanield*, a misreading of the third *n* as *u*. F. *vnnaneld*.
79 Q. prints *Withall* as one word. F. corrects; cf. l. 184 below.
84 Q. *howfomeuer*; F. *howfoeuer*, a modernization.
F. *purfuest*, the scribe's "correction" of Shakespeare's grammar.
85 Q. *Tain't*; F. correctly *Taint*. Wilson thinks the Q. printer mistook the word for a contraction of *Tane* (taken) *it*.
91 For the third *adiew* in this line F. substitutes *Hamlet*; cf. l. 22 above. Here as there we have an actor's alteration which destroys the symbolic significance of the Ghost's triple farewell. The *Exit* is supplied from F.

But beare me stiffe vp; remember thee?
 I thou poore Ghoft whiles memory holds a feate
 In this diftracted globe, remember thee?
 Yea, from the table of my memory
 Ile wipe away all triuiall fond records,
 100 All fawes of booke, all formes, all preffures paft
 That youth and obferuation coppied there,
 And thy commandement all alone shall liue,
 Within the booke and volume of my braine
 Vnmixt with bafer matter, yes by heauen,
 O moft pernicious woman.
 O villaine, villaine, fmilng damned villaine,
 My tables, meet it is I fet it downe
 That one may fmile, and fmile, and be a villaine
 At leaft I am ture it may be fo in Denmarke.
 110 So Vnkle, there you are, now to my word,
 It is adew, adew, remember me.
 I haue fworn't.

Enter Horatio, and Marcellus.

Hora. My Lord, my Lord.

Mar. Lord *Hamlet*.

Hora. Heauens fecure him.

Ham. So be it.

Mar. Illo, ho, ho, my Lord.

95 Q. *swifly*; F. *stiffly* followed by all editors. It seems the word required here, and a badly written *ftif(fe)ly* might be misread *swifly*.

F. puts a question mark at the close of this line and at the close of l. 97. That this indicates the pronunciation of the actor appears from the agreement of Q. in l. 95; (l. 97 is lacking in Q.) and the context seems to demand this.

104 F. *Yes, yes by Heaven*.: The second *yes* spoils the meter and is, no doubt, the actor's trick of exaggerated repetition, as is the F. repetition of *my Tables*, l. 107 below.

104-5 Q. has a comma after *heauen* and a period after *woman*; F. has a colon after *Heauen* and an exclamation after *woman* showing the actor's practice. The light punctuation of Q. may well stand.

110 QF. *word* in the sense of motto; cf. *Pericles*, 2.1.14-27.

113 Qq. *Heauens*; F. *Heauen*, possibly an alteration for euphony.

114 F. gives *so be it* to Marcellus, an alteration for theatrical reasons.

115 Illo, ho, ho, my Lord. Q. gives these words to Marcellus; F. followed by many editors to Horatio. Probably Shakespeare wrote them for Marcellus but allowed them to be transferred to the more important role of Horatio. The change must have been made early as the corresponding speech in Q.₁ is assigned to *Hor.*

Ham. Hillo, ho, ho, boy; come bird, come.
Mar. How ift my noble Lord?
Hora. What newes my Lord?
Ham. O, wonderfull.
Hora. Good my Lord tell it.
Ham. No, you will reueale it.
120 *Hora.* Not I my Lord by heauen.
Mar. Nor I my Lord.
Ham. How say you then, would hart of man once thinke it,
But you'l be secret.
Both. I by heauen, my Lord.
Ham. There's neuer a villaine, dwelling in all Denmarke
But hee's an arrant knaue.
Hora. There needes no Ghoft my Lord, come from the graue
To tell vs this.
Ham. Why right, you are in the right,
And so without more circumstance at all
I hold it fit that we shake hands and part,
You, as your busines and desire shall poynt you,
130 For euery man hath busines and desire
Such as it is, and for my owne poore part
I will goe pray.
Hora. These are but wilde and whurling words my Lord.

116 F. *ho, boy; come bird, come*; Q. *ho, boy come, and come*. F. is certainly right here since *boy* goes with what precedes and should be separated from what follows by some punctuation. Hamlet is here giving the falconer's call and it follows that *bird* is better than the Q. *and*. Wilson suggests a dropped *b* and a resulting *ird* naturally "corrected" to *and*.
117 Q. *ift*; F. *ift't*. The Q. printer put his apostrophe in the wrong place as often; the F. scribe, or printer, introduced a superfluous *t*.
119 F. *you'l*. Here as often the F. contract form indicates the stage pronunciation.
122 Q. heads this speech *Booth*, a mere misprint, and omits *my Lord* at the end of the line, which is required by the meter and supplied from F.
123 Q. breaks this line into two parts ending *villaine*, and *Denmarke*. Q. and F. print as one line without punctuation.
126 Q. *in the right*; F. *i' th'right*. The two forms are metrically equivalent. The F. scribe tends to contract such forms as in pronunciation.
129 F. *desires*, a scribal alteration.
132 Q. *I will goe pray*; F. *Looke you, Ile goe pray*. Most editors follow F. Wilson combines Q. and F. holding that Q. has dropped the first two words. Yet the Q. line is more rhythmical than the F. Perhaps the actor saying *Ile* for *I will* prefixed *Looke you* to fill out the line.
133 F. *hurling*. N.E.D. sub *whirl*, 6, shows occasional contamination of usage in *whirl* and *hurl*.

Ham. I am forry they offend you, hartily,
Yes faith hartily.

Hora. There's no offence my Lord.

Ham. Yes by Saint Patrick but there is *Horatio*,
And much offence to, touching this vifion heere,
It is an honest Ghoft that let me tell you,
For your defire to knowe what is betweene vs
140 O'ermafter't as you may, and now good friends,
As you are friends, schollers, and fouldiers,
Gue me one poore requeift.

Hora. What ifst my Lord, we will.

Ham. Neuer make knowne what you haue feene to night.

Both. My Lord we will not.

Ham. Nay but fwear't.

Hora. In faith my Lord not I.

Mar. Nor I my Lord in faith.

Ham. Vppon my fword.

Mar. We haue fworne my Lord already.

Ham. Indeede vppon my fword, indeed.

Ghost cries under the Stage.

Ghoft. Sweare.

150 *Ham.* Ha, ha, boy, fay'it thou fo, art thou there trupenny?
Come on, you heare this fellowe in the Sellerige,
Consent to fweare.

Hora. Propose the oath my Lord.

Ham. Neuer to speake of this that you haue feene.

Sweare by my fword.

Ghoft. Sweare.

134 Neither Q. nor F. has any punctuation after *you*; Q. has a semicolon.
A comma corresponds to Shakespeare's light punctuation.

136 For *Horatio* F. reads *my Lord*, a phrase caught by scribe or printer from the last words of the preceding line.

137 The punctuation of F., a colon after *heere*, seems to show that the scribe connected the phrase *touching . . . heere* with what precedes it. Most editors place a period after *too* and construe *touching*, etc., with *It is an honest Ghost*. This is probably correct; the light punctuation of Q. is rather ambiguous.

140 Q. *O'remastryt*; F. correctly *O'ermafter't*. Here as often, the Q. printer possibly following copy, omits or misplaces the apostrophe. Hereafter in such cases the correct reading of F. will be given without comment.

143 Q. *ifst*; F. *is't*.

145 Here as in l. 122 Q. has the speech-heading *Booth*.

150 For Q. *Ha, ha*, F. reads *Ah ha*, a scribal alteration.

151 F. *Come one you*, probably a printer's error.

153 There is no punctuation after *feene* in Q.; F. has a period.

Ham. *Hic, & vbique*, then weeple shifft our ground:
Come hether Gentlemen
And lay your hands againe vpon my fword,
160 Sweare by my fword
Neuer to speake of this that you haue heard.
Ghoft. Sweare by his fword.
Ham. Well fayd olde Mole, can't worke i'th' earth so fast,
A worthy Pioner, once more remooue good friends.
Hora. O day and night, but this is wondrous strange.
Ham. And therefore as a ftranger giue it welcome,
There are more things in heauen and earth *Horatio* ✓
Then are dream't of in your philosophie,
But come,
Heere as before, neuer so helpe you mercy,
170 How strange or odde somere I heare my selfe,
(As I perchance heereafter shall thinke meet
To put an Anticke difposition on.)
That you at fuch times feeing me, neuer shall

157 Qq. **our ground**; F. *for ground*, a mere misprint.

159-60 F. transposes these lines. Wilson thinks the change was made by the prompter.

162 Q. adds the words **by his fword** to the Ghost's cry of *sweare* in this line. F., followed by many editors, omits them. If the readings were reversed, one might suspect interpolation; but this is rare, if existent at all, in Q. The triple repetition of *sweare*, like the triple *adieu* of the Ghost, is, perhaps, more impressive, but it is difficult to imagine the Q. printer inserting **by his fword** without the authority of his copy. It seems best to let the Q. text stand.

163 Q. *it'h*; F. correctly *i'th*.

Qq. **earth**; F. *ground*, a needless change, perhaps due to a recollection of *ground* in l. 157.

168 Q. **your**; F. *our*, probably a deliberate alteration by the scribe who failed to catch the generalizing sense of *your*.

Both Q. and F. place the words **but** (F. *But*) **come** at the end of this line. Possibly Shakespeare did so, but evidently they belong in a line by themselves, followed by a pause while Hamlet prepares to administer the oath. Q. has no point; F. a comma after *come*.

170-8 Q. places these lines in parenthesis; F. only ll. 171-2. Most editors simply drop the parenthesis. Wilson (Cambridge *Hamlet*) brackets ll. 170-2. It seems better to follow F. which brackets a clause that is clearly parenthetical and to assume that here as elsewhere the Q. printer bungled his marks.

170 Q. *fo mere* (for *somere*); F. *fo ere*; cf. Q. *what someuer* 1.2.249, where F. reads *whatsoever*. Shakespeare often uses the old form with an *m*.

171 Q. has an unnecessary comma after *meet*.

173 Q. **times**; F. *time*. The change may have been made for euphony before the following *feeing*; but Q. is supported by Q.1 and is more specific.

With armes incombred thus, or this head shake,
 Or by pronouncing of some doubtfull phrafe,
 As well, well, we knowe, or we could and if we would,
 Or if we lift to speake, or there be and if they might,
 Or such ambiguous giuing out, to note
 That you knowe ought of me, this doe fweare,
 180 So grace and mercy at your most neede helpe you.

Ghost. Sweare.

Ham. Reft, reft, perturbed spirit: so Gentlemen,
 With all my loue I doe command me to you,
 And what so poore a man as *Hamlet* is,
 May doe t'expresse his loue and frending to you
 God willing shall not lack, let vs goe in together,
 And stll your fingers on your lips I pray,
 The time is out of ioynt, o curfied spight
 190 That euer I was borne to fet it right.

Nay come, lets goe together.

Exeunt.

II. i. *Enter old Polonius, with his man Reynaldo.*

Pol. Giue him this money, and thefe notes *Reynaldo*.
Rey. I will my Lord.

174 Q. or this head shake; F. or thus, head shake. The scribe or printer of F. misunderstood the passage.

176 Q. well, well; F. omits the second well, perhaps to normalize the meter.

177 Q. they might; F. there might, a scribal error, repeating the preceding there.

179 Q. this doe fweare; Q. and F. this not to doe. Evidently the prompter, followed by F. scribe, fel the need of a negative injunction at the close of this passage. Logically such is needed, but the sense is clear without it. Yet after this alteration the scribe or prompter, fel the need of the positive injunction and inserted *fweare* after *helpe you*.

184 Q. withall as one word; cf. l. 79 above.

Act 2, scene 1

s.d.

Q. *Enter Corambis, and Montano.*

Q. *Enter old Polonius, with his man or two.*

F. *Enter Polonius, and Reynaldo.*

The s.d. in Q. probably preserves a trace of the original name of the man, i.e. *Montano*. In the process of revision Shakespeare decided to change that name as well as that of his master. The new name *Reynaldo* appears in l. 1. It is certain, however, that he did not indicate this change in the s.d., for *Reynaldo* could not have been misread *his man or two*. Possibly the ms. read *Polonius with his man, Montano*, the proper name being imperfectly cancelled, which the puzzled printer deciphered and set up as in Q.

1 F. his for Q. this, see note 1.1.164, above.

Pol. You shall doe meruiles wisely good *Reynaldo*,
Before you visite him, to make inquire
Of his behauour.

Rey. My Lord, I did intend.it.

Pol. Mary well faid, very well faid; looke you fir,
Enquire me firt what Danskers are in Parris,
And how, and who, what meanes, and where they keepe,

10 What companie, at what expence, and finding
By this encompasfment, and drift of question
That they doe know my fonne, come you more neerer
Then your perticuler demaunds will tuch it,
Take you as 'twere fome diftant knowledge of him,
As thus, I know his father, and his friends,
And in part him, doe you marke this *Reynaldo*?

Rey. I, very well my Lord.

Pol. And in part him, but you may fay, not well,
But yf't be he I meane, hee's very wilde,
Adicted fo and fo, and there put on him

20 What forgeries you please, marry none fo ranck
As may dishonour him, take heede of that,
But fir, fuch wanton, wild, and vfuall flips,
As are companions noted and moft knowne
To youth and libertie.

Rey. As gaming my Lord.

Pol. I, or drinking, fencing, f swearing,
Quarrelling, drabbing, you may goe fo far.

Rey. My Lord, that would dishonour him.

28 *Pol.* Fayth no, as you may feason it in the charge.
You must not put another scandell on him,
30 That he is open to incontinencie,
That's not my meaning, but breath his faults fo quently

3 Q. *meruiles* (marvellous) *wisely*. F. misprints *marvels* as a noun and puts a colon after *wisely*, quite altering the sense. Shakespeare may have omitted an *a* in the second syllable; the spelling *maruailles* (adverb) is found in *M.N.D.*, 3.1.2 and elsewhere. Shakespeare spelled the word variously and may have used here the *er* spelling in the first syllable, indistinguishable in pronunciation from *ar*.

4 F. *you* for Q. *to* and *inquiry*, thus altering the construction.

18 Q. *'twere* and *yf't*. F. correctly *'twere* and *ift*.

15 F. *And thus*, a scribal error, anticipating the *And* which begins the next line.

26 F. *drabbiug*, an inverted *n*.

28 Q. *Fayth as you*; F. *Faith no, as you*. All editors follow F. It seems plain that here as often a word has been dropped by the Q. printer; the insertion of the F. *no* improves both sense and meter.

That they may feeme the taints of libertie,
 The flash and out-breake of a fierie mind,
 A fauagenes in vnreclaimed blood,
 Of generall assault.

Rey. But my good Lord.

Pol. Wherefore should you doe this?

Rey. I my Lord, I would know that.

Pol. Marry fir, heer's my drift,
 And I belieue it is a fetch of warrant,
 You laying these flight fullies on my sonne
 40 As 'twere a thing a little foyld i'th' working,
 Marke you, your partie in conuerse, him you would found
 Hauing euer feene in the prenominate crimes
 The youth you breath of guiltie, be assur'd
 He closes with you in this consequence,
 Good fir, (or so,) or friend, or gentleman,
 According to the phrase, or the addition
 Of man and country.

Rey. Very good my Lord.

50 *Pol.* And then fir doos a this, a doos, what was I about to say?
 By the maffe I was about to say someting,
 Where did I leaue?

Rey. At closes in the consequence.
 At friend, or fo, and Gentleman.

34 F. reads *unreclaim'd*, which impairs the meter, and prints **of generall assault** as part of this line.

38 F. **fetch of warrant**, followed by most editors and probably correct. Shakespeare's writing of *warrant*, perhaps in a contract form *wrt* or *wart*, seems to have been frequently misread; *Ham.*, 3.4.6 as *wait*, *All's Well*, 3.5.65 as *write*. It is more likely that some contracted form of *warrant* was misread by the Q. printer as *wit* than that Shakespeare wrote *wit* and the F. scribe or printer altered it to *warrant*.

39 Q. *fallies*; F. *fulleyes*. Q. misreads *u* as *a*; cf. note on 1.2.129 above.

40 Q. *t'were*; F. *'twere*—see note on ll. 14, 18 above. Q. *with*; F. *i'th'*, probably correct. The Q. printer tends to fill out contract forms and has done so mistakenly here.

47 Q. *or the addision*; F. *and the Addition*. Shakespeare may have spelled the word *addision* and the Q. printer attempting to correct to *addition* got an *f* in by mistake. F. *and* for Q. *or* is an arbitrary alteration.

50 F. alters *a . . . a* of Q. to *he . . . He* and sets a needless question mark after *this*.

51 The phrase **By the maffe** is wanting in F., probably cancelled to avoid the act against profaneness.

52 The second line of Reynaldo's speech is supplied from F. Three consecutive lines here 52, 53, 54 begin with **At**; the Q. printer accidentally omitted the second.

Pol. At closes in the consequence, I marry,
He closes thus, I know the gentleman,
I saw him yesterday, or th'other day,
Or then, or then, with such or such, and as you say,
There was a gaming, there o'er-tooke in's rowfe,
There falling out at Tennis, or perchance

60 I saw him enter such a house of sale,
Videlizet, a brothell, or so foorth, see you now,
Your bait of falsehood takes this carpe of truth,
And thus doe we of wisedome, and of reach,
With windleßes, and with assaies of bias,
By indirections find directions out,
So by my former lecture and aduise
Shall you my sonne; you haue me, haue you not?

Rey. My Lord, I haue.

Pol. God buy ye, far ye well.

70. *Rey.* Good my Lord.
Pol. Obferue his inclination in your selfe.

Rey. I shall my Lord.

Pol. And let him ply his musique.

Rey. Well my Lord. *Exit Rey.*

Enter Ophelia.

Pol. Farewell. How now *Ophelia*, whats the matter?

Oph. O my Lord, my Lord, I haue beene so affrighted,

Pol. With what i'th name of God?

Ophe. My Lord, as I was sowing in my closett,
Lord *Hamlet* with his doublet all vnbrac'd,
No hat ypon his head, his stockings fouled,

55 Q. **closes thus**; F. **closes with you thus**. F. here repeats the phrase of Polonius in l. 44; Q. is better metrically; F. probably the scribe's addition.

56 Q. **th'other**; F. **tother**, variant forms. It is interesting to see that here F. offers the more colloquial.

58 Q. **gaming there, or tooke**, a double error in punctuation and spelling. F. corrects **gaming, there o'erooke**. As usual F. has *he* for Q. *a*.

63 Q. **take**; F. **takes**. The Q. form might be defended by construing *take* as an infinitive depending on *fee*; but it is more likely that the Q. printer dropped the final *s*.

F. *Cape*, probably the printer dropped the *r* in *carpe*.

69 F. *you . . . you* for Q. *ye . . . ye*.

75 Q. **O** my Lord, my Lord; F. **Alas** my Lord, possibly a normalization of the meter. Q. has a comma; F. a period at the end of this line.

76 F. *in the name of Heaven*, expanding the Q. contraction *i'th* and "purging" the text.

77 F. *Chamber*, followed by many editors, but it seems the arbitrary alteration of the scribe.

79 F. *stockings*, modernizing Shakespeare's spelling.

80 Vngartred, and downe gyued to his ancle,
 Pale as his shirt, his knees knocking each other,
 And with a looke so pittious in purport
 As if he had been loosed out of hell
 To speake of horrors, he comes before me.
Pol. Mad for thy loue?
Oph. My lord I doe not know,
 But truly I doe feare it.
Pol. What faid he?
Oph. He tooke me by the wrist, and held me hard,
 Then goes he to the length of all his arme,
 And with his other hand thus ore his brow,
 90 He falls to such perufall of my face
 As a would draw it, long staid he so,
 At laft, a little shaking of mine arme,
 And thrice his head thus wauing vp and downe,
 He raisd a sigh so pittious and profound
 As it did feeme to shatter all his bulke,
 And end his beeing; that done, he lets me goe,
 And with his head ouer his shouler turn'd
 Hee seem'd to find his way without his eyes,
 For out adoore he went without theyr helpe,
 100 And to the laft bended their light on me.
Pol. Come, goe with me, I will goe feeke the King,
 This is the very extacie of loue,
 Whose violent properte fordoos it felfe,
 And leades the will to desperat vndertakings
 As oft as any pafion vnder heauen
 That dooes afflict our natures: I am sorry,
 What, haue you giuen him any hard words of late?
Oph. No my good Lord, but as you did commaund
 I did repell his letters, and denied
 110 His acceſſe to me.

91 F. *he would*. See note on 1.1.43 above.

Q. has commas after it, l. 91, and *arme*, l. 92, the usual light punctuation of Q. F. has a period and a colon after *it* and *Arme*, respectively.

95 F. *That it did*, modernizing the syntax.

97 F. *ſhoulders*, a scribal error.

99 Q.F. *helpe*, which seems the better reading. The Q. printer might easily misread a final *e* as *s*. Wilson defends Q. *helps* as an Elizabethan usage.

101 F. omits *Come*, a scribal or printer's error.

105 Q. *paffions*; F. *paffion*. The singular form is required by the context. Here as elsewhere the Q. printer has added an unnecessary final *s*.

Pol. That hath made him mad.
I am forry, that with better heede and iudgement
I had not coted him, I fear'd he did but trifle
And meant to wrack thee, but befhrow my Ieloufie:
By heauen it is as proper to our age
To caft beyond our felues in our opinions,
As it is common for the younger fort
To lack discretion; come, goe we to the King.
This must be knowne, which beeing kept clofe, might moue
More grieve to hide, then hate to vtter loue,
Come. *Exeunt.*

II. ii. *Florish: Enter King and Queene, Rosencrans and Guyldensterne.*

King. Welcome deere Rosencrans, and Guyldensterne,
Moreouer, that we much did long to see you,
The need we haue to vse you did prouoke

111 F. *speed*, probably a misreading of *h* as *fp*. Wilson thinks the alteration was made by the scribe who thought *coted* in the line below meant *outstripped* as in 2.2.330.

112 Q. *coted*; F. *quoted*, variants of the same word meaning *noted, marked*.
F. *feare*, an *e* for final *d* error; cf. 1.1.121 and note above.

114 Q. *By heauen*; F. *It seemes*, a censor's correction.

120 Q. *Come*, wanting in F. If it appeared in F. and not in Q. one would be tempted to call it a prompter's addition, but it is hard to see how a prompter's addition could get into the copy for Q.

Act 2, scene 2

s.d.

Q. *Rosencraus* (and so throughout) F. *Rosincrane*. The familiar Danish name Rosenkrantz is variously spelled in the texts of *Hamlet*; Q. *Roffencraft*, Q. *Rosencraus* (*u* for *n*), F. *Rosincrane*, *Rofincrance*, and *Rosencrans*. The last form, presumably, is the one which Shakespeare meant to use; but the Q. printer has consistently set it up with an inverted *n* (i.e. *u*) in the last syllable. His error is corrected in this text without further notice.

The old Danish name of his companion, *Gyldenstjerne*, also appears in various spellings in the *Hamlet* texts: *Gyldensterne*, *Guildensterne*, *Gilderstone*, and *Guldenstone*. The spelling *Guyldensterne* will be followed throughout this text.

Huisenga (*Sh.J.B.*, Vol. 46, pp. 60 ff.) shows some reason to believe that Shakespeare may have found both names together on an engraved portrait of Tycho Brahe where they appear as among the ancestors of the famous astronomer, spelled *Rosenkrans* and *Guldensteren*.

F. adds the phrase *Cum alijs* to the s.d. It is unusual to find F. adding to the number of actors on the stage at one time. Cf. note on 1.2. s.d., but see s.d. after 5.1.240.

Our haftie fending, something haue you heard
 Of Hamlets transformation, so I call it,
 Sith nor th'exterior, nor the inward man
 Refembles that it was, what it shoulde be,
 More then his fathers death, that thus hath put him
 So much from th'vnderstanding of himselfe

10 I cannot dreame of: I entreate you both
 That beeing of so young dayes brought vp with him,
 And sith so nabored to his youth and hauior,
 That you voutsafe your rest heere in our Court
 Some little time, so by your companies
 To draw him on to pleasures, and to gather
 So much as from occasion you may gleane,
 Whether ought to vs vnknowne afflicts him thus,
 That opend lyes within our remedie.

Quee. Good gentlemen, he hath much talkt of you,
 20 And sure I am, two men there is not liuing
 To whom he more adheres, if it will please you
 To shew vs so much gentry and good will,
 As to expend your time with vs a while,
 For the supply and profit of our hope,
 Your vistitation shall receiue such thanks
 As fits a Kings remembrance.

Rof. Both your Maiesties
 Might by the soueraigne power you haue of vs,

5 Q. *so call it*; F. *fo I call it*. If the pronoun is omitted the word *transfor-*
mation must be pronounced as five syllables. It is unusual for Shakespeare
 to treat such terminations as *-ion*, *-ean* as dissyllables within the line,
 although he frequently does so in the last foot. In view of this and of the
 Q. printer's tendency to omit words, it seems best to insert **I** from F.

6 Q. *Sith*; F. *Since*, modernization; cf. l. 12 below.

10 Q. *dreame*; F. *deeme*. The Q. reading is more idiomatic. F. probably a
 misprint; *r* accidentally dropped.

12 F. has a needless comma after *youth*. Q. *hauior*; F. *humour*, followed
 by many editors; but *humour* at this time was a rather slangy word not
 likely to be put in the mouth of Claudius. It is probably a misreading of
 copy by the F. printer.

16 Q. *occasion*; F. *Occasions*—something might be said for the F. reading;
 but Q. makes good sense.

17 This line has been accidentally omitted in F.

20 Q. *there is*; F. *there are*, a modernization to avoid what was coming to
 be thought bad grammar; but Shakespeare like most Elizabethans fre-
 quently used a singular verb with a plural subject. Wilson calls *is* a solecism
 due to the Q. printer.

21 F. has a period after **adheres**.

Put your dread pleasures more into commaund
Then to entreatie.

Guyl. But we both obey.

30 And heere giue vp our felues in the full bent,
To lay our feruice freely at your feete
To be commaunded.

King. Thanks *Rosencrans*, and gentle *Guyl*densterne.

Quee. Thanks *Guyl*densterne, and gentle *Rosencrans*.
And I beseech you instantly to visite
My too much changed sonne, goe some of you
And bring these gentlemen where *Hamlet* is.

Guyl. Heauens make our prefence and our practices
Pleasant and helpfull to him.

Quee. I Amen.

Exeunt Ros. and Guyl.

Enter Polonius.

40 *Pol.* Th'embassadors from *Norway* my good Lord,
Are ioyfully returnd.

King. Thou still haft been the father of good newes.

Pol. Haue I my Lord? I assure you, my good Liege
I hold my dutie as I hold my soule,
Both to my God, and to my gracious King;
And I doe thinke, or els this braine of mine
Hunts not the trayle of policie so fure
As it hath vfd to doe, that I haue found
The very caufe of *Hamlets* lunacie:

50 *King.* O speake of that, that doe I long to heare

29 F. omits **But** before **we**. The scribe may have thought that the initial **But** gave a wrong turn to the following sentence.

31 F. *Services*. Possibly the scribe thought that the plural was needed here since the speaker refers to the double service of himself and his companion; but the plural form impairs the meter of the line.

36 F. prints as two short lines ending *Sonne* and *ye*.

37 F. *the* for Q. *these*. As often F. avoids the demonstrative.

39 F. omits **I**, i.e. **ay**. It is necessary to complete the meter.

43 Q. *I assure my good*; F. *Affuse you, my good*. It seems likely that neither text represents the original. The Q. line is rough metrically; F. tries to normalize the meter by dropping *I*; but this word occurs in Q.. It seems likely that the true reading is:

, *I assure you, my good Liege*

and that the Q. printer carelessly dropped the *you*. Wilson follows F. believing that *you* was dropped by the printer and *I* inserted by the "corrector"; but this does not account for the presence of *I* in Q..

45 F. *one* for Q. *and*, misreading *a* as *o* and final *d* as *e*.

48 F. *I haue* for Q. *it hath*, an arbitrary alteration, possibly anticipating *I haue* later in the same line.

50 F. *that I do*, a scribe's or printer's inversion.

Pol. Giue first admittance to th'embassadours,
My newes shall be the fruite to that great feast.

King. Thy selfe doe grace to them, and bring them in.
He tells me my deere *Gertrud* he hath found
The head and source of all your sonnes distemper.

Quee. I doubt it is no other but the maine
His fathers death, and our o're-hastie marriage.

Enter Embassadours.

King. Well, we shall sift him, welcome my good friends,
Say *Valtemand*, what from our brother *Norway*?

60 *Val.* Most faire returne of greetings and desires;
Vpon our fift, he sent out to supprese
His Nephews leuies, which to him appeard
To be a preparation gainst the *Pollacke*,
But better lookt into, he truly found
It was against your highnes, whereat greeu'd
That so his sicknes, age, and impotence
Was falfly borne in hand, fends out arrests
On *Fortinbrasse*, which he in breefe obeyes,
Receiuers rebuke from *Norway*, and in fine,
70 Makes vow before his Vnkle neuer more
To giue th'affay of Armes against your Maiestie:
Whereon old *Norway* ouercome with ioy,
Gives him threescore thoufand crownes in anuall fee,

52 F. *Newes* for Q. *fruite*, i.e. dessert. The scribe or printer repeats *newes* from earlier in the line.

54 F. *my sweete Queene, that he for Q. my deere Gertrud he.* F. is followed by many editors, but is most likely a paraphrase by the scribe, who may have been puzzled by the curious spelling of the Queen's name which occurs here for the first time in the text, although she appears as *Gertrude the Queene* in the s.d. before 1.2 in the F. text.

57 Q. omits o're before *hafty*, supplied from F. The Q. printer influenced perhaps by the similiarity of sound between *our* and *o're* dropped the second of these words.

s.d. F. *Enter Polonius, Voltumand and Cornelius.* Neither Q. nor F. has provided an exit for Polonius. Many editors insert it after 1. 53. Possibly Shakespeare's intention was to send Polonius only to the stage door to summon the ambassadors.

58 F. omits *my*.

73 F. *three thoufand* for Q. *threescore thousand* followed by most editors. Q.1 which throughout this speech corresponds very closely to F. and was apparently set up from an actor's part reads *three thoufand* and shows how the line was spoken. Wilson suggests that the prompter, preparing the part, struck out *fore* as suggesting too large a sum. On the other hand a bare 3,000 crowns seems a small annual allowance for a prince about to levy war on Poland. It is perhaps better to retain the rather unmetrical

And his commiffion to employ those fouldiers
 So leuied (as before) against the *Pollacke*,
 With an entreatie heerein further showne,
 That it might pleafe you to giue quiet paffe
 Through your dominions for this enterprife
 On fuch regards of safety and allowance
 As therein are set downe.

80 *King.* It likes vs well,
 And at our more confidered time, wee'le read,
 Anfwer, and thinke vpon this bufines:
 Meane time, we thanke you for your well tooke labour,
 Goe to your rest, at night weeble feaſt together,
 Most welcome home. *Exeunt Embaffadors.*

Pol. This bufines is well ended.
 My Liege and Maddam, to expoſtulate
 What maieftie ſhould be, what dutie is,
 Why day is day, night, night, and time is time,
 Were nothing but to waſt night, day, and time,
 90 Therefore fince breuitie is the foule of wit,
 And tediouſnes the lymmes and outward florishes,
 I will be briefe, your noblefonne is mad:
 Mad call I it, for to define true madnes,
 What iſt but to be nothing els but mad,
 But let that goe.

Quee. More matter with leſſe art.
Pol. Maddam, I ſweare I vſe no art at all,
 That hee's mad tis true, tis true, tis pitty,
 And pitty tis tis true, a foolish figure,
 But farewell it, for I will vſe no art,
 100 Mad let vs graunt him then, and now remaines
 That we find out the cauſe of this effect,
 Or rather ſay, the cauſe of this defect. *M.C.*
 For this effect defectiue comes by cauſe:

line of Q. Q. has a blot, probably for a comma, after *fec*; Griggs has a period.

76 Q. *ſhone*; F. *ſhewne*, probably Shakespeare wrote *ſhowne* as in l. 123
 below and the Q. printer dropped the *w*.
 78 F. *his* for Q. *this*, avoiding the demonstrative.
 85 F. *very well*; *very* ſeems to be an actor's insertion; it appears also in Q. 1.
 89 Q. *waſt*, cf. the spelling in 1.2.198 and *Haste*, 1.5.29. F. reads
wafe, a modernization.
 90 Q. carelessly omits *fince*, ſupplied from F.
 97 F. *he is* for Q. *hee's*, normalizing the meter.
 98 F. *it is* for Q. *tis tis*, a modernization.

Thus it remaines, and the remainder thus.

Perpend,

I haue a daughter, haue while she is mine,

Who in her dutie and obedience, marke,

Hath giuen me this, now gather and fumfise,

The Letter.

110 *To the Celestiall and my foules Idoll, the most beautified Ophelia, that's an ill phrase, a vile phrase, beautified is a vile phrase, but you shall heare thus: in her excellent white bosome, these &c.*

Quee. Came this from Hamlet to her?

Pol. Good Maddam stay awhile, I will be faithfull,

Doubt thou the starres are fire,

Doubt that the Sunne doth moue, ✓

Doubt truth to be a lyer,

* *But neuer doubt I loue.*

120 *O deere Ophelia, I am ill at these numbers, I haue not art to recken my grones, but that I loue thee best, ô most best believe it, adew. Thine euermore most deere Lady, whilst this machine is to him.* Hamlet.

This in obedience hath my daughter showne me,
And more aboue hath his folicitings

104 There is no punctuation after **thus** at the end of this line in Q. F. has a period followed by *Perpend* which Q. sets in a line by itself. The Q. printer tends to omit punctuation at the end of a line.

106 F. *whil'st* for Q. *while*, probably a scribal alteration.

110-22 The Q. printer, probably puzzled by his copy has made a typographical mess of these lines. Instead of placing as F. does the s.d. *Letter* (F. *The Letter*) before the address: *To the celestial*, etc., he sets it in the margin opposite the rhymed passage beginning l. 116. He begins the letter in italics, continues these through the comment of Polonius, *that's an ill phrase*, etc., prints the rhymes in italics, and reverts to roman type for the prose of the letter which follows, italicizing only the two proper names. It seems best to follow the more consistent typography of F.

111-12 Q. *vile*; F. *vilde*, variant spellings.

112 Q. *heare*: *thus*; F. *heare these*. The Q. printer has misplaced the colon which belongs after **thus** when Polonius resumes his reading of the letter. The F. scribe seems to have misunderstood the passage and has altered **thus** to *these*, anticipating that word later in the line, and omitting any punctuation.

125 The Q. printer probably following copy sets the speech-heading **Pol.** before this line. F. omits it.

F. modernizes Q. *showne* to *shew'd*.

126 Q. misprints *about*, reading a final *e* as *t*. F. correctly *aboue*. F. drops the final *s* in *sollicitings*.

As they fell out by time, by meanes, and place,
All giuen to mine eare.

King. But how hath fhe receiu'd his loue?

Pol. What doe you thinke of me?

130 *King.* As of a man faithfull and honorable.

Pol. I would faine proue so, but what might you thinke
When I had feene this hote loue on the wing,
As I perceiu'd it (I must tell you that)
Before my daughter told me, what might you,
Or my deere Maiefstie your Queene heere thinke,
If I had playd the Deske, or Table booke,
Or giuen my hart a winking, mute and dumb,
Or lookt vpon this loue with idle fight,
What might you thinke? no, I went round to worke,

140 And my young Miftris thus I did bespeake,
Lord Hamlet is a Prince out of thy ftar,
This must not be: and then I prescripts gaue her
That she should locke her felfe from his refort,
Admit no meffengers, receiue no tokens,
Which done, fhe tooke the fruites of my aduife:
And he repell'd, a fhort tale to make,

137 For Q. *a working*. F. reads *a winking* followed by all editors but Van Dam and Wilson. Wilson explains the Q. text as meaning "the secret thoughts of the heart" and insists that *winking* taken with *mute* and *dumb* is a "case of sheer misunderstanding." But *winking* in this passage does not mean "sleeping" as Wilson interprets it, but rather "closing the eyes to," "conniving at"—cf. *Oth.*, 4.2.77, *Cym.*, 5.4.194, and *K.H.V.*, 2.2.55. There is a striking instance of this sense in the Bible (Acts xvii, 30): "the times of this ignorance God winked at." The graphical similarity between *winking* and *working* is such that the Q. printer may easily have misread his copy.

The phrase *mute and dumb* may either be construed with the subject *I*, or perhaps better taken as a predicate: "given my heart a wink to be *mute* and *dumb*." In either case the sense is much the same: The behavior which Polonius disclaims is that which a "well-taught waiting-woman" would have followed in this matter; such a one would have read in a book or taken a feigned nap (cf. *All Fools*, 2.1.282-5 and *Monsieur D'Oliver*, 5.1.190-9). Wilson's interpretation "given my heart a mental operation to be silent" seems very awkward.

The comma after *winking* is supplied from F.

142 Q. *prefcripts*; F. *Precepts*, followed by some editors, but it would seem that the rather rare *prefcripts* (cf. *A. and C.*, 3.8.5) has been altered in F. to the more familiar *precepts*.

143 Q. *her refort*; F. *his Refort*. The Q. printer repeats *her* from the same word earlier in the line.

146 Q. *repell'd*; F. *repulsed*, followed by many editors. It is probably an F. alteration *metris causa*; *repell* is the word used by Ophelia in this connec-

Fell into a fadnes, then into a faft,
 Thence to a watch, thence into a weakenes,
 Thence to a lightnes and by this declenfion,
 150 Into the madnes wherein now he raues,
 And all we mourne for.

King. Doe you thinke 'tis this?

Quee. It may be, very like.

Pol. Hath there been fuch a time, I would faine know that,
 That I haue positiuely faid, tis so,
 When it proou'd otherwife?

King. Not that I know.

Pol. Take this, from this, if this be otherwife;
 If circumftances leade me, I will finde
 Where truth is hid, though it were hid indeede
 Within the Center.

King. How may we try it further?

160 *Pol.* You know fometimes he walkes foure houres together
 Heere in the Lobby.

Quee. So he dooes indeede.

Pol. At fuch a time, Ile loofe my daughter to him,
 Be you and I behind an Arras then,
 Marke the encounter, if he loue her not,
 And be not from his reafon falne thereon
 Let me be no afsistant for a state
 But keepe a farme and carters.

tion, 2.1.109. An examination of the speeches of Polonius in the Q. text seems to show that Shakespeare was not always careful to give him normal ten-syllable lines. The period after *repulſed* in F. destroys the syntax.

148 Q. *wath*, a dropped letter. F. correctly *Watch*.

149 Q. omits *a*, supplied from F.

150 F. *whereon*, a scribal alteration.

151 F. *waile*, an arbitrary alteration or paraphrase.

Q. omits *tis*, supplied from F. Something seems to have distracted the attention of the Q. printer here; three omissions in four lines is above his average of error.

152 F. *likely*, followed by most editors; but Q. gives good sense. The change of Q. *like* to the adverbial *likely* is characteristic of F.; cf. note on 1.1.175 above. There is no punctuation after *be* in either Q. or F.; but a comma is wanted, in which case *very like* might be taken as an exclamation *very probable*. Q. has no point after *like*; the period comes from F.

153 F. *I'de*, altered spelling to indicate monosyllabic pronunciation.

155 The period after *know*, wanting in Q., is supplied from F.

156 Q. has a comma after the first *this*, perhaps to indicate a brief pause for the actor's gesture. F. has no punctuation here.

161 F. *ha's* for Q. *dooes*, probably a scribal error.

167 F. *And* for Q. *But*, a scribal alteration.

King. We will try it.

Enter Hamlet.

Quee. But looke where fadly the poore wretch comes reading.

Pol. Away, I doe beseech you both away,

170 Ile bord him prefently, oh giue me leaue, *Exit King and Queene.*
How dooes my good Lord *Hamlet*?

Ham. Well, God a mercy.

Pol. Doe you knowe me my Lord?

Ham. Excellent well, you are a Fishmonger.

Pol. Not I my Lord.

Ham. Then I would you were so honest a man.

Pol. Honest my Lord?

Ham. I fir to be honest as this world goes,

Is to be one man pickt out of tenne thoufand.

180 *Pol.* That's very true my Lord.

Ham. For if the funne breedē maggots in a dead dogge, being a good kissing carrion. Haue you a daughter?

168 s.d. Qq. *Enter Hamlet*; F. *Enter Hamlet reading on a book*, a good illustration of the fuller s.d. of F.

169 Q. places the s.d. *Exit King and Queene* after *away* at the end of this line; F. after *prefently*, thus filling out a line in the narrow column of F. The s.d. plainly belongs after *give me leaue*, a polite phrase which Polonius addresses to the departing royalties. Many modern editors following the typography of F. take it as addressed to Hamlet.

174 F. *Excellent, excellent*, another instance of the actor's exaggeration of Hamlet's trick of repetition; here it spoils the meter. The same exaggeration shows itself in some speeches by Polonius; see 1. 190 below.

F. *y'are*, indicating the pronunciation.

177 Q. has a period after *Lord*; the question mark is supplied from F.

179 F. *two thousand*, a scribal alteration.

182 Both Q. and F. read *a good kissing carrion*. Many editors accept Warburton's ingenious emendation *a God* (i.e. the Sun God) referring to the old belief in spontaneous generation under the sun's rays—*maggots in a dead dogge*. The argument against this emendation that if Shakespeare meant *God* he would have written the word with a capital has no force; in *V. and A.* the word occurs five times and always with a lower case *g*. In *Lucrece* on the other hand, printed like *V. and A.* from Shakespeare's ms., the word *God* or *Gods*, occurring six times, is regularly spelled with a capital. There was constant confusion in Elizabethan spelling between *god* and *good*, cf. 5.2.355 below, but Wilson (Cambridge *Hamlet*, p. 172) notes that *good* is more often spelled *god* than vice versa. It is hard to see, however, why if Shakespeare wrote *god*, both the Q. printer and the F. scribe should have read *good*. If we take *kissing* as a verbal noun *good kissing* = good to kiss, kissable, in an ironic sense; this gives an acceptable meaning to the original text. It is, perhaps, better to retain the original and note Warburton's "noble emendation," which gives a sense at once more imaginative and in close accord with the science of Shakespeare's day.

Pol. I haue my Lord.

Ham. Let her not walke i'th Sunne, conception is a blefsing, but as your daughter may conceaue, friend looke to't.

190 Pol. How say you by that, still harping on my daughter, yet hee knewe me not at first, a sayd I was a Fishmonger, a is farre gone, and truly in my youth, I suffred much extremity for loue, very neere this. Ile speake to him againe. What doe you reade my Lord?

Ham. Words, words, words.

Pol. What is the matter my Lord?

Ham. Betweene who?

Pol. I meane the matter that you reade my Lord.

200 Ham. Slaunders fir; for the fatericall rogue fayes heere, that old men haue gray beards, that their faces are wrinckled, their eyes purging thick Amber, & plumtree gum, & that they haue a plentifull lacke of wit, together with most weake hams, all which fir though I most powerfully and potentlie belieue, yet I hold it not honesty to haue it thus fet downe, for your selfe fir shall growe old as I am: if like a Crab you could goe backward.

Pol. Though this be madnesse, yet there is method in't, will you walke out of the ayre my Lord?

210 Ham. Into my graue.

185-7 Q. prints the two lines as verse, beginning the second with **But**. The printer was probably following copy, but the passage is, of course, prose as printed in F.

186 F. inserts *not* before *as your*, and is followed by most editors. Wilson thinks the Q. text is more in Hamlet's ironic fashion and suggests that *not* was inserted by the prompter to make the point plainer. Retaining Q. one must suppose Hamlet's speech; *as your daughter, etc.* to be a suggestion rather than the negative statement of F.

190 F. *he* for Q. *a* twice in this line. F. repeats the phrase *farre gone*.

193 Q. has a period after **Lord**; F. rightly a question mark.

198 F. *meane* for Q. *reade*. The scribe, or printer, repeats the word occurring earlier in the line.

199 F. *slawe* for Q. *rogue*, an arbitrary alteration.

202 F. *locke*, an *o* for a misprint.

204-5 F. *you your selfe Sir, should be*, followed by many editors, but F. shows signs of editorial "correction": *should* for Q. *shall* to agree with the following *could*, and *be* for Q. *growe*. It is possible that the F. *you* before *your* replaces a word dropped by the Q. printer but it does not seem necessary to restore it to the text.

207-9; 211-19 F. prints these speeches of Polonius as fourteen short lines of verse. This is due to the necessity of filling out a page; they occur at the bottom of the second column of p. 261 in F.

Pol. Indeede that's out of the ayre; how pregnant sometimes his replies are, a happines that often madnesse hits on, which reason and Sanitie could not fo prosperoufly be deliuered of. I will leaue him and fodainely contriue the meanes of meeting betweene him and my daughter. My Lord, I will take my leaue of you.

220 *Ham.* You cannot Sir take from mee any thing that I will not more willingly part withall: except my life, except my life, except my life. *Enter Guyldersterne, and Rosencrans.*

Pol. Fare you well my Lord.

Ham. These tedious old fooles.

Pol. You goe to feeke the Lord *Hamlet*, there he is.

Rof. God faue you fir.

Guyl. My honor'd Lord.

Rof. My most deere Lord.

Ham. My exlent good friends, how doost thou *Guyldersterne*?

230 *Ah Rosencrans*, good lads how doe you both?

Rof. As the indifferent children of the earth.

211 F. contracts *o'th' Ayre*; the inconsistency of the scribe in such contractions is shown by the F. *Out of the Ayre* in l. 209.

214 Q. *sanctity*; F. *Sanitie*, which is, of course, correct; cf. note on 1.3.21 above.

215-17 *The words and fodainely . . . between him* omitted in Q. are supplied from F. They occupy about the space Shakespeare would have taken to write a line of prose on ordinary foolscap, and it seems likely that the Q. printer accidentally dropped such a line, his eye slipping from the first him and to the second him and of this passage.

In ll. 217-18 F. inserts *Honourable* before *Lord* and *most humbly* before *take my leave*. Wilson like most editors follows F. but the words are suspiciously like an actor's padding of his part. They may, on the other hand, be due to the printer who setting up this passage as verse inserted them to fill out the short line.

220 F. inserts *Sir* before *take*, followed by Wilson and most editors. It may be an actor's insertion, but note the use of *Sir* in Hamlet's address to Polonius in ll. 178, 199, 202 and 204. Probably it has been dropped here by the Q. printer.

F. omits the Q. *not before more*. Wilson considers the Q. *not* a printer's "accidental insertion," but the Q. printer is more in the habit of omitting than of inserting words. We may have here a double negative *can not . . . will not* which has been edited out by the F. scribe.

221 For the triple *except my life* of Q. F. reads *except my life, my life*. This is apparently a scribal alteration.

228 Q. *extent*, probably a misreading *l* as *t* of a Shakespearian spelling *extent*. F. modernizes *excellent*.

230 For Q. *A* (i.e., *Ah*) *Rofencrans*. F. has *Oh, Rosincrane*.

Guyl. Happy, in that we are not ouer happy, on Fortunes cap, we are not the very button.

Ham. Nor the soles of her shooe.

Rof. Neither my Lord.

Ham. Then you liue about her waft, or in the middle of her

Guyl. Faith her priuates we. [fauors.

240 *Ham.* In the secret parts of Fortune, oh most true, she is a strumpet. What newes?

Rof. None my Lord, but that the worlds growne honest.

Ham. Then is Doomes day neere, but your newes is not true.

Let me question more in particular: what haue you my good friends, deferued at the hands of Fortune, that she fends you to Prison hither?

Guil. Prison, my Lord?

Ham. Denmark's a Prison.

Rofin. Then is the World one.

Ham. A goodly one, in which there are many Confines, Wards, and Dungeons; *Denmarke* being one o'th' worst.

Rofin. We thinke not so my Lord.

232 Q. *euer happy*, misreading *o* as *e*. F. correctly **ouer-happy**.

Q. *lap*; F. correctly *cap*. Wilson attributes the Q. error to the "corrector." Misled by the foregoing *euer* (for *over*) he assumed that the speaker was *ever* happy on "Fortune's lap." Accordingly he altered the punctuation to bring out this sense, deleting the stop after *happy* and placing a comma after *lap*. F. has a colon after *happy*, but a comma is probably closer to the original punctuation. Q. opens the next line with a capitalized **We** as if a line of verse.

234 Q. has a period after *shooe*; F. a question mark. This seems a natural pointing and is followed by most editors including Wilson; but Hamlet's speech may be taken as an ironical affirmative.

237 F. *fauour?*, a dropped final *s*, and a question mark for the period of Q.

241 Q. has a comma, F. a period after *strumpet*. The period seems required since Q. prints the next word **What** with a capital as at the beginning of a sentence.

F. *What's the newes*, expanding the Q. text. Wilson sees here an omission by the Q. printer, but F. expansion is quite as likely.

242 F. supplies **that** wanting in Q.

244-277 These lines wanting in Q. are supplied from F. They must have been in the original ms., but the reference to Denmark as one of the worst prisons of the world was cancelled in the copy sent to Roberts out of deference to the Danish wife of James I now patron of Shakespeare's company. Whoever was responsible for the "cut" in this closely woven passage of prose found it impossible to stop till he reached l. 277. As the passage stands in Q. the awkward repetition of *but*: l. 242 **but your news** and l. 276 **But in the beaten way** is plain proof of a cut in the text. Wilson calls attention to the "heavy" punctuation of the F. text in this passage.

Ham. Why then 'tis none to you; for there is nothing either good or bad, but thinking makes it so; to me it is a prison.

Rofin. Why then your Ambition makes it one: 'tis too narrow for your minde.

260 *Ham.* O God, I could be bounded in a nutshell, and count my selfe a King of infinite space; were it not that I haue bad dreames.

Guil. Which dreames indeed are Ambition: for the very substance of the Ambitious, is merely the shadow of a Dreame.

Ham. A dreame it selfe is but a shadow.

Rofin. Truely, and I hold Ambition of so ayry and light a quality, that it is but a shadowes shadow.

270 *Ham.* Then are our Beggers bodies; and our Monarchs and out-stretcht Heroes the Beggers Shadowes: shall wee to th' Court: for, by my fey I cannot reason?

Both. Wee'l wait vpon you.

• *Ham.* No such matter. I will not fort you with the rest of my seruants: for to speake to you like an honest man: I am most dreadfully attended. But in the beaten way of friendship, what make you at *Elfonoure*?

Rof. To visit you my Lord, no other occasion.

280 *Ham.* Begger that I am, I am euen poore in thankes, but I thanke you, and sure deare friends, my thankes are too deare a halfpenny: were you not sent for? is it your owne inclining? is it a free visitation? come, come deale iustly with me, come, come, nay speake.

Guyl. What should we say my Lord?

290 *Ham.* Any thing but to th' purpose: you were sent for, and there is a kind of confession in yout lookes, which your modesties haue not craft enough to cullour, I know the good King and Queene haue sent for you.

Rof. To what end my Lord?

280 Q. *euer*; F. *euen*, followed by all editors and no doubt correct. Q. misprints *r* for *n*.

284 Q. *come, come deale*. F. omits the second *come*, perhaps intentionally to avoid the repetition *come, come* that immediately follows.

287 F. *Why anything. But to the purpose; you.* In Q. *to'th* the printer has made his usual apostrophe error. Otherwise there is no need to alter the Q. text; the *Why* of F. is the sort of word that an actor inserts, and the punctuation of Q. makes better sense. Hamlet bids his friends "say anything, but let it be to the purpose." Then after a pause marked by the Q. colon,—F. has a period after *thing* and a semicolon after *purpose*.—he directly charges them: *you were sent for, and there is a kind of confession*, etc. F. omits the *of* in this last phrase.

Ham. That you must teach me: but let me coniure you, by the rights of our fellowship, by the confonancie of our youth, by the obligation of our euer preferued loue; and by what more deare a better proposer can charge you withall, bee euen and direct with me whether you were sent for or no.

300 *Rof.* What fay you?

Ham. Nay then I haue an eye of you! if you loue me hold not of.

Guyl. My Lord we were sent for.

Ham. I will tell you why, so shall my anticipation preuent your discouery, and your fecrecie to the King & Queene moult no feather, I haue of late, but wherefore I knowe not, lost all my mirth, forgon all custome of exercisef: and indeede it goes so heauily with my disposition, that this goodly frame the earth, feemes to mee a sterill promontorie, this most excellent Canopie the ayre, looke you, this braue orehanging firmament, this maieficall roofe fretted with golden fire, why it appeareth nothing to me but a foule and pestilent congregation of vapoures. What a peece of worke is a man, how noble in reaſon, how infinit in faculties, in forme and moouing, how exprefſe and admirabile, in action how like an Angell, in apprehencion, how like a God: the beautie of the world; the paragon of Animales;

297 F. *could charge*; followed by many editors; but F. represents an alteration like that in l. 206 above.

300 Q. has a period; F. a question mark after *you*, which seems necessary. The speech is a question addressed aside to Guildenstern.

301 Q. has a question mark used as an exclamation; F. a semicolon after *you*.

304-23 The Q. punctuation has been retained in this passage, except for placing a comma after *admirable*, deleting one after *action*, and placing one after *Angell*, although it gives a slightly different sense from the familiar arrangement of F.

308 F. drops the final *s* in *exercises*.

309 F. misprints *heauenly*.

312 F. omits *firmament*.

313-14 F. *appeares no other thing to mee, then a, etc.* followed by many editors, but it is the usual modernization of the F. text. Q. gives a perfect sense.

315 Q. omits *a* before *peece*, supplied from F.

317 F. *faculty*, dropping the plural ending.

321 A somewhat damaged *n* in the Hunt. copy of Q. is responsible for the reading *Aanimales* in the Griggs and Vietor reprints. The Folger and Eliz. Club copies have quite plainly *Annimales*.

and yet to me, what is this Quintessence of duft: man delights not me, nor woman neither, though by your smilling, you feeme to say fo.

Rof. My Lord, there was no such stufte in my thoughts.

Ham. Why did yee laugh then, when I sayd man delights not me.

330 *Rof.* To thinke my Lord if you delight not in man, what Lenton entertainment the players shall receave from you, we coted them on the way, and hether are they comming to offer you seruice.

340 *Ham.* He that playes the King shal be welcome, his Maiestie shal haue tribute on me, the aduenterous Knight shal vfe his foyle and target, the Louer shal not figh gratis, the humorus Man shal end his part in peace, the Clowne shal make thofe laugh whose lungs are tickle a' th' fere, and the Lady shal fay her minde freely: or the blanke verse shal hault for't. What players are they?

Rof. Euen thofe you were wont to take such delight in, the Tragedians of the City.

Ham. How chances it they trauaile? their refidence both in reputation, and profit was better both wayes.

Rof. I thinkie their inhibition comes by the meanes of the late innouation.

350 *Ham.* Doe they hold the same estimation they did when I was in the City; are they so followed.

Rofin. No indeede are they not.

322 Q. nor women; F. no, nor Woman, followed by most editors including Wilson. The context seems to call for the F. *woman* to correspond with the preceding *man*. The *no* of F. seems like an actor's insertion for emphasis; but Wilson believes it omitted by the Q. printer.

324 Q. *smilling*, probably a mere misprint. F. corrects.

326 F. *you* for Q. *yee* and omits *then*.

333 F. *Tribute of*, a modernization. For the Q. use of *on* here see *N.E.D.* *sub on*, 23. Cf. also *Lear*, 5.3.165.

336-7 The words from the **Clowne** to th' fere, omitted in Q., are supplied from F. See note on ll. 215-17 above. F. reads *tickled*, a misprint for *ticklē*; *ticklē a', th' sere* = quick on the trigger, easily moved to explode in laughter.

339 Q. *black*, corrected by F. to **blanke**. Shakespeare may have written *blanck* or *blāk*. In either case the Q. printer misread the word.

341 F. omits *such* and is followed by many editors. But it is unusual for the Q. printer to insert a word not found in his copy.

345 Q. has a needless comma, F. no punctuation after *inhibition*.

351 F. *they are*, the scribe's alteration to the more usual form.

Ham. How comes it? doe they grow rusty?

Rofin. Nay, their indeauour keeps in the wonted pace; But there is Sir an ayrie of Children, little Yafes, that crye out on the top of question; and are most tyrannically clap't for't: these are now the fashion, and fo be-rate the common Stages (so they call them) that many wearing Rapiers, are affraide of Goofe-quils, and dare scarfe come thither.

300 quils, and dare icarle come thither.
H. W. 4. 1. 1. Child 7

Ham. What are they Children? Who maintains 'em? How are they educated? Will they pursue the Quality no longer then they can sing? Will they not say afterwards if they should grow themselves to common Players (as it is most like if their meanes are no better) their Writers do them wrong, to make them exclaim against their owne Succession.

369 *Rofin.* Faith there ha's bene much to do on both fides: and the Nation holds it no finne, to tarre them to Controuerzie. There was for a while, no mony bid for argument, vnlesse the Poet and the Player went to Cuffes in the Question.

Ham. Is't possible?

Guild. Oh there ha's beene much throwing about of Braines.

Ham. Do the Boyes carry it away?

Rofin. I that they do my Lord, *Hercules* & his load too.

352-79 This well known passage referring to the War of the Theaters and the rivalry of the Children of the Chapel with Shakespeare's company is wanting in Q. and is supplied from F. There is some reason to believe that it was an afterthought of Shakespeare's written sometime in 1601 when the "war" was at its hottest and incorporated at that time in the acting version; a trace of the passage appears in Q. (2.2) where Gilderstone remarks: "the principall publike audience that came to them (i.e. the Tragedians of the city) are turned to private playes and to the humour of children." It was probably deleted from the copy for Q. out of respect for Queen Anne now patroness of the Children of the Chapel, but it remained, even if not acted, in the ms. from which F. is derived.

357 F. *be-rattled*, misprint for *be-rattle*, corrected in F.4.

365 F. as it is like most. Most editors follow Pope's emendation and read as it is most like. Wilson accepts an anonymous conjecture and inserts will after most, interpreting: as it is like most (of the Children) will. This is ingenious and plausible, but F. does not as a rule drop single words as often as Q. does. It is perhaps better to read most like and blame the F. printer for a careless inversion.

366 F. *no better*. Wilson follows F., reading *not better* and remarks that F. "shows traces of a broken or reversed letter after *o* which can only be a *t*." In the White Folio at Princeton the "trace" seems to be that of a "slug" rather than of a broken *t*, and it is plain that if it were a *t* there would be no space left between the words *not* and *better*. It seems better to follow F. than to accept the unauthorized emendation of F. .

369 F. *ha's*, a common form in this text.

380 *Ham.* It is not very strange, for my Vnkle is King of Denmarke, and those that would make mouths at him while my father liued, giue twenty, fortie, fifty, a hundred duckets a preece, for his Picture in little, 'sbloud there is somthing in this more then naturall, if Philosophie could find it out. *A Florish.*

Guyl. There are the players.

390 *Ham.* Gentlemen you are welcome to *Elfonoure*, your hands, come then, th'appurtenance of welcome is fashon and ceremonie; let mee comply with you in this garb: left my extent to the players, which I tell you must shewe fairely outwards, should more appeare like entertainment then yours. You are welcome: but my Vnkle-father, and Aunt-mother, are deceaued.

Guyl. In what my deare Lord?

Ham. I am but mad North North west; when the wind is Southerly, I knowe a Hauke, from a hand faw.

Enter Polonius.

• *Pol.* Well be with you Gentlemen.

400 *Ham.* Harke you *Guyldensterne*, and you to, at each eare a hearer, that great baby you fee there is not yet out of his fwadling clouts.

380 F. omits **very**, and prints *mine* for Q. **my**.

381 F. *mowes* for Q. *mouths*. Wilson thinks *mowes* the true reading and attributes *mouths* to the corrector. But Shakespeare uses both words and in this play, 4.4.50, uses this very phrase *makes mouths* in the Q. text where there is no corresponding passage in F. to check it by. Possibly the F. *mowes* is an actor's alteration to make a sharper point.

382 F. omits **fifty**.

384 Q. *s'blood*; F. omits, the censor's deletion.

388 The comma needed after **hands**, wanting in Q., is supplied from F. Wilson replaces it with a question mark and gives a new ingenious interpretation of the passage which is hardly convincing.

392 F. omits **then** after **come** and punctuates *come*: *The appurtenance.*

390 F. *the* for Q. *this*.

Q. *let me*; F. correctly *left my*. The Q. printer has repeated the just preceding *let mee*.

392 F. *outward*, dropping the final *s*.

Q. *yours? you are*. The question mark stands for an exclamation, but the F. punctuation, a period after *yours*, seems better here.

397-8 The word *handfaw* (*hand faw*, Q.) has often been interpreted as a corruption of *hernshaw*, i.e. heron. But both *hawk* and *handsaw* are workman's tools, the *hawk* a plasterer's tool; the *handsaw* a light instrument. No doubt, however, there is an implied pun on *hawk* (falcon) and *hernshaw*, as the context with its reference to the southerly wind, good hunting weather, shows.

401 F. *swathing*, a misspelled variant; it should be *swathling*. It is unusual for F. to present an archaic form.

Rof. Happily he is the seconde time come to them, for they say an old man is twice a child.

Ham. I will prophecy, he comes to tell me of the players, mark it, You say right fir, a Monday morning, 'twas then indeede.

Pol. My Lord I haue newes to tell you.

410 *Ham.* My Lord I haue newes to tel you: when *Roffius* was an Actor in Rome.

Pol. The Actors are come hether my Lord.

Ham. Buz, buz.

Pol. Vppon my honor.

Ham. Then came each Actor on his Affe.

420 *Pol.* The beft actors in the world, either for Tragedie, Comedy, History, Pastorall, Pastorall-Comical, Historicall-Pastorall, scene indeuidible, or Poem vnlimited. *Seneca* cannot be too heauy, nor *Plautus* too light, for the lawe of writ, and the liberty: these are the only men.

Ham. O *Iephtha* Iudge of Israell, what a treasure had'ft thou!

405 F. for a Monday morning 'twas so, followed by many editors because of its agreement with Q.1. But the Q. text needs no change except the correction of 'twas to 'twas. Possibly the F. text is due to the scribe's misunderstanding of a which here = on. Taking it as the indefinite article he thought it necessary to introduce the phrase by for and carelessly altered then to so.

410 F. omits was.

414 F. misprints can for came.

419 The hyphens uniting *Pastoral-Comical* and *Historical-Pastoral*, wanting in Q. are supplied from F.

After *Historical-Pastoral* F. adds *Tragical-Historicall: Tragical-Comical-Historicall-Pastoral*. Wilson thinks them dropped by the Q. printer, but they suggest a bit of "patter" inserted by the actor of Polonius to fatten his part.

420 Q. *Sceneca*, corrected by F. It is unlikely that Shakespeare misspelled this familiar name. It may be a misprint on the analogy of *Scena*.

421 The punctuation of both texts is rather puzzling. Q. has no stop after light; F. has a comma. Q. has a colon after liberty; F. a period. In other words both texts agree in connecting the phrase *law of writ and the liberty* with what precedes. Most modern editors, except Wilson, alter the punctuation to connect the phrase with what follows. A comma after light as in F. seems all that is needed here.

The passage is certainly topical. It contains three contrasted pairs: *scene indeuidible* vs. *Poem vnlimited*; *Seneca* vs. *Plautus*; *law of writ* vs. *the liberty*. Through the mouth of Polonius Shakespeare seems to be laughing at the critics of his day with their arguments about the unities (*Scene indeuidible*), tragedy and comedy, the *comedia dell' arte*, and so forth.

423 Both Q. and F. have a question mark for exclamation after thou.

Pol. What a treasure had he my Lord?

Ham. Why one faire daughter and no more, the which he loued pafsing well.

Pol. Still on my daughter.

Ham. Am I not i'th right old *Iephtha*?

430 *Pol.* If you call me *Iephtha* my Lord, I haue a daughter that

Ham. Nay that followes not. [I loue pafsing well.

Pol. What followes then my Lord?

Ham. Why as by lot God wot, and then you knowe it came to passe, as moft like it was; the firſt rowe of the pious chanfon will ſhowe you more, for looke where my abridgment comes.

Enter the Players.

440 *Ham.* You are welcome maifters, welcome all, I am glad to fee thee well, welcome good friends, oh old friend, why thy face is valanced ſince I ſaw thee laſt, com'ſt thou to beard me in Denmark? what my young Lady and miſtris, byr lady your

• Ladifhippe is nerer to heauen, then when I ſaw you laſt by the altitude of a chopine, pray God your voyce like a peecē of vncurrent gold, bee not crackt within the ring: maifters you are all welcome, weeble e'ne to't like French Faukners, fly at any thing we fee, weeble haue a ſpeech ſtraite, come giue vs a taſt of your quality, come a paſſionate ſpeech.

Player. What ſpeech my good Lord?

Ham. I heard thee ſpeake me a ſpeech once, but it was neuer acted, or if it was, not aboue once, for the play I remember pleaſd not the miſion, 'twas cauiary to the generall, but it

438 F. *Pons* for Q. *pious*, a compoſitor's error.

439 F. *Abridgments come*. The ſcribe, thinking of the players as Hamlet's "abridgment," has altered both noun and verb from ſingular to plural. s.d. F. *enter fourē or five Players*; cf. *Introduction* p. 52.

440 F. *Y'are* for Q. *You are*.

441 F. omits *why* and inserts *my* before *old* in this line, probably a ſcribal error.

442 Q. *valancd*; Shakespeare probably ſpelled it *valancd*. The F. *valiant* is a miſcorrection by the ſcribe who did not understand *valancd*, i.e. fringed.

445 Q. *by Lady*; F. *Byrlady*. Q. has dropped the *r*. F. omits *to* before *heauen*.

449 Q. *ento't*; F. *e'ne to't*. The Q. printer has miſſed one apostrophe and run two words together.

Q. *friendly Faukners*; F. *French Faulconers*. The Q. printer miſread Shakespeare's *french* as *frenchy* or *frenly* and miſcorreſted it to *friendly*. The *n* in *Faukners* is an inverted *u*; Shakespeare probably ſpelled *Faukners*.

452 F. omits *good*.

458 Q. *'twas*; F. *'twas*.

F. *Cauiarie* (in *italics*), a variant ſpelling. In Shakespeare's day the word was pronounced with four ſyllables.

460 was as I receaued it & others, whose iudgements in such matters cried in the top of mine, an excellent play, well digested in the scenes, set downe with as much modeftie as cunning. I remember one sayd there were no fallets in the lines, to make the matter fauory, nor no matter in the phrafe that might indite the author of affection, but cald it an honest method, as wholesome as fweete, & by very much, more handsome then fine: one speech in't I chiefely loued, 'twas *Aeneas* tale to *Dido*, & there about of it especially when he speakes of
 470 *Priams* slaughter, if it liue in your memory begin at this line, let me fee, let me fee, the rugged *Pirhus* like *Th'ircanian* beast, tis not fo, it beginnes with *Pirrhush*, the rugged *Pirrhush*, he whose fable Armes, Black as his purpose did the night reſemble.

459 F. *judgement*, dropping the final s.

462 F. (supported by Q.) *there was*. It is unusual to find F. reverting to the use of a singular verb with a plural subject. The usage was common, however, in Shakespeare's day and is probably to be attributed here to the scribe.

465 F. *affection*, a modernization. Shakespeare certainly wrote *affection* in the sense of *affected speech*. The word *affection* is not found in any of the Shakespearean Qq., although *L.L.L.*, 5.2.407, he must have used it to rhyme with *ostentation*. Here the Q. of *L.L.L.* has *affection*; F. *affection*.

467-8 F. omits the words: *as wholesome . . . then fine*. Here as above, ll. 217-18, the words omitted are about the length of a Shakespearean line of prose, overlooked by the scribe or printer of F.

468 Q. *talke*; F. *tale*, followed by most editors. Wilson suggests that the Q. printer misread *tale* as *take* and "miscorrected" to *talke*. Such a misreading of *l* as *k* appears below, l. 479, where for Q. *totall* F. reads to *take*. Since the reference here is to the famous narration of *Aeneas* to *Dido* we may assume that *tale* was Shakespeare's word and that *talke*, though it gives some sense, is a mere misprint.

F. *where* for Q. *when*. Wilson thinks *when* a misprint but it gives good sense and may be retained.

471 Q. *Pirhus*; F. *Pyrrhus*. Shakespeare (or the Q. printer) seems uncertain about the spelling of this name. Q. has *Pirhus*, *Pirrhush* and *Phirrus* in quick succession. F. normalizes throughout.

F. *th'Hyrcanian*. The Q. form may represent Shakespeare's pronunciation; the *H* was often silent in Elizabethan as in modern cockney English.

473 F. *It is not*, probably a scribal alteration.

473-4 Q. prints the words: *the rugged . . . Armes* as prose and begins the verse lining with *Black as*. This probably represents the lining of the copy, and it is possible that Shakespeare meant the actor of *Hamlet* to speak these words slowly with an effort to recall the passage before swinging into the sonorous declamation of the speech. F. begins the verse lining one line earlier.

When he lay couched in th'omynous horse,
Hath now this dread and black complection smeard,
With heraldy more dismall, head to foote,
Now is he totall Gules horridly trickt

480 With blood of fathers, mothers, daughters, sonnes,
Bak'd and empasted with the parching streeetes
That lend a tirranus and a damned light
To their Lords murther, rosted in wrath and fire,
And thus ore-cised with coagulate gore,
With eyes like Carbunkles, the hellish *Phirrhus*
Old grandfire *Priam* feekes;
So proceede you.

Pol. Foregod my Lord well spoken, with good accent and
490 *Play.* Anon he finds him, [good discretion.
Striking too short at Greekes, his anticke fword
Rebellious to his arme, lies where it fals,
Repugnant to commaund; vnequall matcht,
Pirrhus at *Priam* driues, in rage strikes wide,
But with the whiffe and winde of his fell fword,
Th'vnnerued father fals: Then fenfeleffe Illium

476 F. *the Ominous*; Q. represents Shakespeare's pronunciation; cf. 1. 472 above.

478 F. *Heraldry*, modernizing Q. *heraldy*; cf. note on 1.1.87.

There is no punctuation after *dismall* in Q.; F. has a colon. A comma probably corresponds better to the light punctuation of the ms.

479 F. *to take*, see note on 1. 468 above.

F. *Geulles*, an Elizabethan variant of Q. *Gules*.

483 F. *vilde Murthers*, an arbitrary scribal alteration, possibly due to a misunderstanding of the text. The Q. phrase *their Lords murther* has been usually interpreted as meaning the *murder* of their lord, i.e. *Priam*; but *Priam* has not yet been slain and it is quite possible to take *Lords* as the possessive plural and to think of the burning streets of Troy lighting up the slaughter of those who had been their lords. Evidently the scribe thought the phrase implied more deaths than one since he changed the singular *murther* to the plural form.

487 The words *fo proceede you*, omitted in F., are printed in Q., probably following copy, in line with *Old . . . feekes*. They are, however, extrametrical. Hamlet pauses in his declamation on a half line which is later completed by the Player. They should be placed, as here, on a separate line.

Q. has a semicolon; F. a period after *feekes*. Q. probably represents Shakespeare's intention of a full stop.

493 F. *match*, probably final t dropped by printer; but it may be the scribe's effort to improve Shakespeare by turning the Q. participle into a noun in apposition with *Pyrrhus*.

496 The phrase *Then fenfeleffe Illium*, omitted in Q., is supplied from F. It is necessary to both syntax and meter and must have been carelessly omitted by the Q. printer.

Seeming to feele this blowe, with flaming top
 Stoopes to his base; and with a hiddious crash
 Takes prisoner *Pirrhus* eare, for loe his fword
 500 Which was declining on the milkie head
 Of reuerent *Priam*, feem'd i'th ayre to stick,
 So as a painted tirant *Pirrhus* stood
 And like a newtrall to his will and matter,
 Did nothing:
 But as we often see against fome storme,
 A silence in the heauens, the racke stand still,
 The bold winds speechlesse, and the orbe belowe
 As hush as death, anon the dreadfull thunder
 Doth rend the region, so after *Pirrhus* paufe,
 510 A rowfed vengeance fets him new a worke,
 And neuer did the Cyclops hammers fall,
 On *Marses* Armor forg'd for proove eterne,
 With leſſe remorfe then *Pirrhus* bleeding fword
 Now falls on *Priam*.
 Out, out, thou strumpet Fortune, all you gods,
 In generall finod take away her power,
 Breake all the spokes and Fallies from her wheele,
 And boule the round nauie downe the hill of heauen
 As lowe as to the fiends.

520 *Pol.* This is too long.
Ham. It shall to the barbers with your beard; prethee fay on,
 he's for a ligge, or a tale of bawdry, or he sleepes, fay on, come
 to *Hecuba*.

497 F. *his* for Q. *this*, a scribal error.
 501 F. *Reverend*, modernizing the Q. *reverent*, a common form in Shakespeare's day.
 Wilson gives *stieke* as the F. form in this line, but the White Folio at Princeton has quite plainly *sticke*.
 503 Q. omits *And* at the beginning of this line, supplied from F.
 510 F. misprints *A ro wſed*.
 512 F. *Mars his*. The Q. spelling occurs in two other plays (*Temp.*, 4.1.98 and *All's Well*, 2.3.300) which were presumably printed from Shakespeare's ms. and may be taken as his spelling. The F. scribe dislikes the form and alters it.
 F. *Armours* for Q. *Armor*.
 515 F. hyphenates *Strumpet-Fortune*.
 517 Q. has an intrusive comma after *spokes*. It is deleted in F.
 Q. *jollies*, an *o* for a misprint. The F. *Fallies* is a rare seventeenth century spelling of *felloes*.
 521 F. *to'th*, a mere misprint.

Play. But who, ah woe, had feene the mobled Queene,
Ham. The mobled Queene.

Pol. That's good. Mobled Queene is good.

Play. Runne barefoote vp and downe, threatening the flames
With *Bifon* rheume, a clout vppon that head

530 Where late the Diadem stood, and for a robe,
About her lanck and all ore-teamed loynes,
A blancket in the alarme of feare caught vp,
Who this had feene, with tongue in venom steept,
Gainst fortunes state would treason haue pronounst;
But if the gods themselues did fee her then,
When she faw *Pirrhus* make malicious sport
In mincing with his fword her husbands limmes,
The instant burst of clamor that she made,
Vnlesse things mortall mooue them not at all,

540 Would haue made milch the burning eyes of heauen
*And paſſion in the gods.

Pol. Looke where he has not turnd his culour, and has teares
in's eyes, prethee no more.

Ham. Tis well, Ile haue thee ſpeake out the rest of this foone,
Good my Lord will you ſee the players well beſtowed; doe you

524 F. *who*, O. *who had*; followed by most editors. But the Q. *a* = *ah* (cf. 2.2.230 above) and *ah woe* (i.e. *alas*) makes perfect sense. It is easier to suppose that an actor preferred the repetition of *who* (as in the text of Q.) than to think the Q. printer misread *who* as *woe*. The F. *who* may, however, be a scribal error.

527 The words *mobled . . . good*, missing in the speech of Polonius in Q., are supplied from F. which, however, prints *mobled* here as *Inobled*, following its misprint, *inobled*, a minim error, in the two preceding lines. The fact that Q. here supports Q. here points to a scribal error rather than to an actor's alteration in F.

528 F. *flame*, final *s* dropped.

Q. *Bifon*; F. *Biffon*, variants of a word spelled many ways in Elizabethan English, meaning "blind" or "blinding." In *Cor.*, 2.1.70 it appears as *beſome*.

Q. *rehume*; F. *Rheume*. The Q. printer has transposed the *h* and *e*.

F. *about*, perhaps the scribe's anticipation of this word in l. 531 below. It is hard to believe that Shakespeare wrote a *clout about*.

531 Q. omits the hyphen between *ore* and *teamed*, supplied from F.

532 F. *th'Alarum*, a scribal variation.

533 Q. *husband*; F. correctly **Husbands**.

543 F. *Pray you*, a scribal variation.

544 F. omits of *this* after *the rest*.

546 F. *ye* for Q. *you*.

550 heare, let them be well vfed, for they are the abstract and breefe
Chronicles of the time; after your death you were better haue a
bad Epitaph then their ill report while you liue.

Pol. My Lord, I will vfe them according to their deserte.

Ham. Gods bodkin man, much better, vfe euery man after
his deserte, & who shall scape whipping, vfe them after your owne
honor and dignity, the leſſe they deserue the more merrit is in
your bounty. Take them in.

Pol. Come firs.

560 *Ham.* Follow him friends, weeſe heare a play to morrowe;
doſt thou heare me old friend, can you play the murther of
Gonzago?

Play. I my Lord.

Ham. Weele ha't to morrowe night, you could for a neede
ſtudy a ſpeech of ſome doſen lines, or fixteene lines, which I
would ſet downe and infert in't, could you not?

Play. I my Lord.

548 F. *Abstracts*, an unnecessary alteration. Wilson thinks Q. has dropped the
final *s*. It seems better to take **abstract** like **breef** as an adjective modifying
Chronicles than to make it, as F. does, a noun.

551 F. *liued*, a mere misprint.

554 The Q. **bodkin** is an abbreviated form of F. *bodykins*. F. omits **much**
in this line.

556 F. *who ſhould*; cf. note on l. 299 above.

559, 572, 573 The s.d. after these lines vary in Q. and F. F. prints *Exit Polon.*
after his **Come firs**, and has no other s.d. till l. 573 when its **Exeunt**
apparently dismisses the **Players** as well as Rosencrans and Guyldenſterne.
Q. omits the first of these s.d. and prints **Exeunt Pol. and Players** after
Elſonoure, l. 572, followed by an *Exeunt* for Rosencrans and Guyldenſterne
after l. 573. The arrangement most like Shakespeare's intention, probably,
is to place the Q. *Exeunt Pol. and Players* after l. 570. We may imagine
Polonius and the **Players** starting off after **Come firs**, Hamlet detaining
one of them, the *old friend* (l. 561) for a moment, and then the whole party
leaving together. The phrase *my good friends*, l. 571, is addressed to
Rosencrans and Guyldenſterne who are then directed by the Q. *Exeunt* after
l. 573 to walk off. Typographical necessity forced the Q. printer to place his
first s.d. after the short l. 572 rather than after l. 570 where it seems to
belong.

566 Q. *hate*; F. *ha't*, i.e. have it. Q. omits *a* before *neede*, supplied from F.

566-7 F. *ſome doſen or fixteene lines*, followed by most editors. Wilson thinks
the Q. printer's eye anticipated the second *lines*, but Wilson notes only one
instance of such anticipation (1.2.67), and the Q. printer is more likely to
omit than to insert words in the text.

568 F. *ye* for Q. *you*.

570 *Ham.* Very well, followe that Lord, & looke you mock him not.

Exeunt Pol. and Players.

My good friends, Ile leaue you till night, you are welcome to *Elfounoure.*

Rof. Good my Lord.

Exeunt.

Ham. I so, God buy to you, now I am alone,

O what a rogue and pefant flaue am I.

Is it not monstrosous that this player heere

But in a fixion, in a dreame of paſſion

Could force his foule ſo to his owne conceit

580 That from her working all his viſage wand,

Teares in his eyes, diſtracſion in his aſpect,

A broken voyce, and his whole function futing

With formes to his conceit? and all for nothing,

For *Hecuba.*

What's *Hecuba* to him, or he to *Hecuba*,

That he ſhould weepe for her? what would he doe

Had he the motiue, and the Cue for paſſion

That I haue? he would drowne the ſtage with teares,

572 Q. *tell*; F. *til*. Cf. 4.5.157 and 5.1.322 below. Wilson thinks *tell* may be a Shakespearean spelling. More probably Shakespeare's failure to dot the *i* caused this and similar misprints.

575 The comma after *ſo* wanting in Q. is supplied from F.

F. *God buy' ye*, a shortened form of the Q. phrase. In either case the phrase is trisyllabic.

576 F. has a question mark denoting an exclamation after *I.*

580 Q. *the viſage wand*; F. *his viſage warm'd*. The context with its repetition of *his*, ll. 579, 581, 582, 583, seems to require *his*, i.e. the player's viſage. The F. *warmed* is probably a minim error.

581 Q. in his aſpect; F. *in's*, representing the pronunciation.

582 Q. *an*; F. and, a dropped letter in Q.

583 Q. has a semicolon after *conceit*; the necessary question mark is supplied from F. F. adds another question mark after *nothing* and again after *Hecuba*, l. 584, where it represents an exclamation, and Q. has a period.

585 Q. *he to her*; Q.F. *he to Hecuba*, followed by most editors. Q. makes good sense but is less emphatic than F. It seems unlikely that the scribe should have changed *her* to *Hecuba* without authority. Wilson makes the interesting suggestion that Shakespeare grew tired of writing *Hecuba*, three tīgēs in two lines and, abbreviated the word the last time to *hec.*, which the Q. printer naturally set up as *her*. In this case the scribe's *Hecuba* was warranted by his ms. where the change from *hec* to *Hecuba* had already been made.

587 Q. *that for*; F. *the Cue*. The Q. version is due to a printer's error. He may have simply dropped *cue*, or reading *thecue* as one word he may have set up *thet* (c and t often indistinguishable) omitting as illegible the following letters, and finally correcting *thet* to *that*. In any case F. is right.

And cleave the generall eare with horrid speech,
 590 Make mad the guilty, and appale the free,
 Confound the ignorant, and amaze indeede
 The very faculties of eyes and eares;
 Yet I,
 A dull and muddy metteld raskall peake,
 Like Iohn a dreames, vnpregnant of my caufe,
 And can say nothing; no not for a King,
 Vpon whose property and most deare life,
 A damn'd defeate was made: am I a coward,
 Who cals me villaine, breakes my pate a-croffe,
 600 Pluckes off my beard, and blowes it in my face,
 Twekes me by the nose, giues me the lie i'th Throate
 As deepe as to the lunges, who does me this?
 Hah, 'swounds I shoud take it: for it cannot be
 But I am pidgion liuert, and lack gall
 To make opprefſion bitter, or ere this
 I shoud a fatted all the region kytes
 With this flauies offall, bloody, baudy villaine,
 610 Remorsleſſe, trecherous, lecherous, kindleſſe villaine.
 Why what an Aſſe am I, this is moft braue,

592 F. *faculty*, as often a dropped s.

Both Q. and F. print *Yet I* as part of this line. They probably follow copy, but it is better to let the two words stand as part of a short line, broken by emotion.

595 Q. *John a dreames*; F. has a hyphen between *a* and *dreames*.

599 Q. *a croffe*, the missing hyphen is supplied from F.

601 F. *by' i'th' nose*.

Q. *i'th*; F. *i'th*. As often the Q. printer drops an apostrophe.

Q. *thraote*; F. *Throate*. Cf. Q. *abraode* 1.1.161 above. The confusion of *a* for *o*, common in Q., is probably due to Shakespeare's hand.

602 The question mark wanting after this in Q. is supplied from F. which, incidentally, peppers this passage with question marks, placing them after *Coward*, *Villaine*, *a-croffe*, *face*, *Nose*, *Lungs*, *this*, and *Ha*. This punctuation probably represents the way the speech was delivered on the stage and the lighter Q. punctuation the way that Shakespeare meant it to be spoken.

604 Q. *s'wounds*; F. *why*, probably an alteration by the censor. Q. misplaces the apostrophe.

607 Q. *a fatted*; F. *have fatted*. Q. represents Shakespeare's use of the colloquial *a* for *ha*, i.e. have.

610 Q. omits the cry *Oh Vengeance*, found in F. after *kindleſſe villaine*. Most editors admit it into the text, but it may well be an actor's or prompter's addition, due, perhaps, to a reminiscence of the old "Hamlet, revenge."

611 Q. *Why*; F. *Who?*, a palpable misprint, perhaps of a *Ho* in the copy. F. inserts *I sure* before *this*, probably an actor's addition.

That I the sonne of a deere father murthered,
Prompted to my reuenge by heauen and hell,
Must like a whore vnpacke my hart with words,
And fall a cursing like a very drabbe;
A stallyon, fie vppont, foh.
About my braines; hum, I haue heard,
That guilty creatures sitting at a play,
Haue by the very cunning of the scene,
620 Beene strooke so to the foule, that prefently
They haue proclaim'd their malefactions:
For murther, though it haue no tongue will speake
With most miraculous organ: Ile haue theſe Players
Play ſomething like the murther of my father
Before mine Vnkle, Ile obferue his lookes,
Ile tent him to the quicke, if a doe blench
I know my course. The ſpirit that I haue feene

612 Q. *a deere murthered*; F. *the deere murthered*. The missing word *father*, now received into most texts—Van Dam omits it—appears in the garbled version of this speech in Q.₁: *I the sonne of my deere father*. It first appears in the genuine text in Q.₄—undated but probably after 1611. The omission of the word in both Q. and F. is probably a coincidence. The appearance of *father* in Q.₁ shows that this word was spoken on the stage in 1601–1602. The F. text, *the deere murthered*, gives a possible, if somewhat awkward sense and normal meter, if *murthered* is trisyllabic.

616 616 Q. has a very long line here: *And fall . . . foh*. F. begins a new line with *A Scullion?* ending it with *Braine*. Neither lining is satisfactory; although that of Q. may well represent Shakespeare's hastily written ms. One might re-line: *And . . . drabbe/ A stallyon . . . foh/ About . . . heard*.

Q. *ſtallyon*; F. *Scullion*, followed by almost all editors. The word *ſtallyon*, however, in the Elizabethan sense of *courtesan*—see *N.E.D.* under *ſtallion* 3—makes perfect sense and completes the sequence *whore, drabbe, ſtallyon*, better than the F. *Scullion*. Wilson's interpretation of *ſtallyon* as "male whore" is unnecessary as may be seen by the quotations in *N.E.D.* under *ſtallion* 3. The Q.₁ *ſcalion* may be a misprint of either *ſtallyon* or *ſcullion* (*c* for *t* or *a* for *u*) but suggests at least that *ſtallyon* was heard on the stage. It seems not unlikely that the *ſcribe* modernized the obsolescent *ſtallyon* into the more familiar *Scullion*.

617 F. *Braſe*, followed by many editors, but Q. makes good sense; cf. 5.2.30 below, where both F. and Q. read *braines*. The B.M. copy of Q. (1605) has the misprint *braues* here.

F. which rearranges the lining to read: *A Scullion . . . Braine*, omits *hum* in this line.

626 F. *If he but*, a modernization. The F. scribe usually though not consistently writes *he* for Shakespeare's *a*, and adds emphasis by substituting *but* for *doe*.

May be a deule, and the deule hath power
 T'assume a pleasing shape, yea, and perhaps,
 630 Out of my weakenes, and my melancholy,
 As he is very potent with such spirits,
 Abuseth me to damne me; Ile haue grounds
More relatived then this, the play's the thing
Wherein Ile catch the conscience of the King. Exit.

*Enter King, Queene, Polonius, Ophelia, Rosencrans,
 Gyldensterne, Lords.*

King. And can you by no drift of conference
 Get from him why he puts on this confusio[n],
 Grating so harshly all his dayes of quiet
 With turbulent and dangerous lunacie?

Rof. He dooes confess he feeleth himselfe distracted,
 But from what caufe, a will by no meanes speake.

Gyul. Nor doe we find him forward to be founded,
 But with a craftie madnes keepes aloofe
 When we would bring him on to some confession

10 Of his true stte.

Quee. Did he receiue you well?

Rof. Most like a gentleman.

Gyul. But with much forcing of his disposition.

Rof. Niggard of question, but of our demaunds
 Most free in his reply.

Quee. Did you assay him to any pastime?

Rof. Maddam, it so fell out that certaine Players
 We ore-raught on the way, of these we told him,
 And there did seeme in him a kind of ioy

628 F. the Diuell . . . the Diuel. Shakespeare probably wrote *deuile* (*u* for *v*) which was misprinted in Q. as *deale*, the common *a* for *u* misprint. Cf. Q. *eale* for *euile*, 1.4.36 above and the note *ad loc.*

Act 3, scene 1

i Q. *An*; F. *And*. The Q. printer has dropped the *d*. For Q. *conference*, F. reads *circumstance* which is followed by most editors, but Q. gives as good, if not a better sense: *drift of conference* = device of conversation, line of talk. Wilson suggests that F.'s *circumstance* is due to the scribe's unconscious recollection of *encompassment and drift*, 2.1.10, perhaps reinforced by Hamlet's

And so without more circumstance at all (1.5.127).

An interesting parallel to the F. text occurs in *T. and C.* (3.3.113-14).

The author's drift

Who in his circumstance expressly proves

6 F. *he* for Q. *a.*

To heare of it: they are heere about the Court,
20 And as I thinke, they haue already order
This night to play before him.
Pol. Tis most true,
And he befeecht me to intreat your Maiesties
To heare and fee the matter.
King. With all my hart, and it doth much content me
To heare him so inclin'd.
Good gentlemen giue him a further edge,
And drieue his purpose into these delights.
Rof. We shall my Lord. *Exeunt Rof. & Guyl.*
King. Sweet *Gertrud*, leaue vs two,
For we haue closely fent for *Hamlet* hether,
30 That he as 'twere by accident, may heere
Affront *Ophelia*; her father and my selfe, (lawful espials)
Wee'le so bestow our felues, that feeing vnseene,

19 F. omits *heere* to normalize the meter, an unnecessary change since *they are* is to be pronounced as one syllable.
24-7 Both texts have irregular lining here. Q. prints as five lines ending *hart*,
me, *inclin'd*, *edge* and *delights*; F. as four lines ending *me*, *Gentlemen*,
on, and *delights*. Modern editors arrange variously; perhaps it is best to
print *To heare . . . inclin'd* as a short line as it stands in Q.
27 F. *on To these*, followed by most editors; but there is no need to emend Q.
28 F. *us too*, followed by all editors except Wilson in the Cranach *Hamlet*,
who there explains that the *two* of Q. are the King and Polonius, "little
Ophelia doesn't count." In his *Manuscript of Shakespeare's Hamlet* and the
Cambridge *Hamlet*, however, he reverts to the F. *too*, arguing that the Q.
compositor or corrector mistook *too* in his copy for *two* of which it was a
common spelling at the time. It seems quite as likely that the F. scribe, like
all later editors, realized that the Queen's departure would leave *three* not
two people on the stage, and accordingly, changed *two* to *too* to make the
text agree with the situation. Shakespeare, however, was making the King
think only of himself and Polonius. The Q. text may stand.
30 Q. *'twere*, the common apostrophe error.
F. *there*, for Q. *heere*, probably a scribal alteration.
32 Q. omits the phrase *lawful espials* found in parenthesis at the end of
this line in F. The phrase is extra-metrical and may have been added to his
ms. by Shakespeare in such a fashion that it was overlooked by the Q.
printer; if included in brackets in the ms. he may have thought it marked
for omission. It should be restored to the text; no one but Shakespeare can
have written these words.
33 F. *will* for Q. *Wee'le*, followed by all editors even by Wilson in the
Cambridge *Hamlet*, who in the Cranach *Hamlet* followed Q. It seems
unlikely that *Will* in the Q. copy should have been set up as *Wee'le*,
whereas the scribe might well have altered *Wee'le* to *will* in order to
improve, as he thought, the somewhat awkward syntax: *Her father and*
myself wee'le.

We may of their encounter frankly iudge,
And gather by him as he is behau'd,
Ift be th'affliction of his loue or no
That thus he suffers for.

Q.uee. I shall obey you.

And for your part *Ophelia*, I doe wish
That your good beauties be the happy caufe

40 Of *Hamlets* wildnes, fo shall I hope your vertues,
Will bring him to his wonted way againe,
To both your honours.

Oph. Maddam, I wifh it may.

Pol. *Ophelia* walke you heere, gracious fo please you,
We will bestow our felues; reade on this booke,
That shew of fuch an exercise may cullour
Your lonelines; we are oft too blame in the
Tis too much proou'd, that with deuotions visage
And pious action, we doe sugar ore
The deuill himfelfe.

50 *King.* O tis too true,
How fmart a lafh that speech doth giue my conscience.
The harlots cheeke beautied with plastring art,
Is not more ougly to the thing that helps it,
Then is my deede to my moft painted word:
O heauy burthen.

Enter Hamlet.

Pol. I heare him comming, let's with-draw my Lord.

Ham. To be, or not to be, that is the queftion,
Whether tis nobler in the minde to suffer
The flings and arrowes of outragious fortune,
Or to take Armes againft afea of troubles,
60 And by oppofing, end them, to die, to sleepe
No more, and by a sleepe, to lay we end
The hart-ake, and the thoufand naturall shocks
That flesh is heire to; tis a confumation

43 F. has a period after *heere*, and *ye* for Q. *you*.

46 Q. *lowlines*; F. correctly *lonelineffe*. Q. shows the common *w* for *n* mis-reading.

48 F. *furje*, a palpable misprint.

49 F. omits too.

52 Q. *ougly*, a spelling that appears more than once in Shakespeare's poems.

55 Q. omits *let's*, supplied from F. Q. lacks the F. s.d. *Exeunt* after this line.

60 The comma wanting after *die* in Q. is supplied from F.; cf. 1. 64 below.

63 F. has a question mark for exclamation after *heire to*.

Deuoutly to be wisht, to die to sleepe,
To sleepe, perchance to dreame, I there's the rub,
For in that sleepe of death what dreams may come
When we haue shuffled off this mortal coyle
Must giue vs paufe, there's the respect
That makes calamitie of so long life:
70 For who would beare the whips and scornes of time,
Th'oppressors wrong, the proude mans contumely,
The pangs of dispriz'd loue, the lawes delay,
The infolence of office, and the spurnes
That patient merrit of th'vnworthy takes,
When he himselfe might his Quietus make
With a bare bodkin; who would fardels beare,
To grunt ar ~~at~~ sweat vnder a wearie life,
But that the ~~read~~ head of someting after death,
The vndiscouer'd country, from whose borne
80 No trauiler returnes, puzzels the will,
And makes vs rather beare those ills we haue,
Then flie to others that we know not of.
Thus conscience dooes make cowards of vs all,
And thus the natvie hiew of refolusion
Is fickled ore with the pale cast of thought,

64 Q. has no stop after *wisht*. F. has a period which seems too heavy for Shakespeare's pointing. The Q. printer may have dropped a comma.

Neither Q. nor F. has any punctuation in the phrase *to die to sleepe*. Does this perhaps indicate Shakespeare's intention that the phrase should be spoken without pause as if it meant "to die in order to sleep"?

71 F. *poore mans*. Wilson suggests that the scribe misunderstood *contumely* as something to be endured, which is a possible Elizabethan sense; see *N.E.D.*, *Contumely* 3.

72 Q. *despiz'd*, F. *dispriz'd*. Editors are divided. Wilson in the Cranach *Hamlet* followed Q.; but noted that it is more likely that Shakespeare wrote *dispriz'd* and the Q. printer dropped the *r* than that the scribe should have invented *dispriz'd*. In the Cambridge *Hamlet* he adopts the F. form. The rule of *durior lectio* seems to tip the scale in favor of F. especially if we imagine Shakespeare writing *dispriz'd* with an undotted *i* which the printer mistook for *e* and so read the word as *despis'd*.

74 F. *the vnworthy*.

75 Q. *quietas*, misreading *u* as *a*; F. *Quietus*, in italics.

76 F. *would these Fardels*, probably an actor's alteration for emphasis.

83 Q. has an unnecessary comma after *cowards* and omits of *us all*, supplied from F.

84 Q. *hiew*; F. *hew*. The quaint spelling of Q. was not unknown in Shakespeare's day.

85 Q. *fickled*; F. *ficklied*, variant spellings. Wilson thinks the Q. printer may have dropped the second *i*.

And enterprizes of great pitch and moment,
 With this regard theyr currents turne awry,
 And loose the name of action. Soft you now,
 The faire *Ophelia*, Nymph in thy orizons

90 Be all my finnes remembred.
Oph. Good my Lord,
 How dooes your honour for this many a day?
Ham. I humbly thanke you well, well, well.
Oph. My Lord, I haue remembrances of yours
 That I haue longed long to redeliuer,
 I pray you now receiue them.
Ham. No, not I, I neuer gaue you ought.
Oph. My honor'd Lord, you know right well you did,
 And with them words of so sweet breath compofd
 As made the things more rich, their perfume lost,

100 Take these againe, for to the noble mind
 Rich gifts wax poore when giuers prooue vnkind,
 There my Lord.
Ham. Ha, ha, are you honest?
Oph. My Lord.
Ham. Are you faire?
Oph. What meanes your Lordship?
Ham. That if you be honest & faire, your Honesty should
 admit no discourse to your beautie.

86 F. *pith*, followed by many editors, but *pitch*, i.e. height, repeatedly used by Shakespeare with reference to falconry (see *Diary of Master William Silence*, p. 194), is no doubt the right word.

87 F. *away*, a scribal or printer's error.

89 For the Q. comma after *Ophelia*, F. has a question mark for exclamation.

92 F. supplies the characteristic triple repetition, wanting in Q. which has only one *well*.

95 F. *No, no, I neuer*, which looks like careless transcription.

97 F. *I know*. Wilson calls this a compositor's slip.

99 Q. *these things*; F. *the things*. At first sight it would seem that here as elsewhere F. is avoiding the demonstrative pronoun of Q. (cf. 1.1.160; 1.2.21 and elsewhere); but *theſe things* gives an awkward rhythm to the line, and it is quite possible, as Wilson suggests, that the printer's eye was attracted to *theſe* in the next line.

F. *then perfume left*. The scribe may have been tampering with the text here; after *more rich* he may have felt that the comparative *then* was better than *their* and, having made that change, he altered *lost* to *left* to complete what he took to be the sense. Yet both changes may be unintentional scribal errors.

102 Q. has a period after *Honest*; the question mark is supplied from F.

107-8 Q. *you should*; F. *your Honesty should*, evidently, as *Ophelia's* reply shows, the correct reading. Wilson suggests that the Q. printer dropped

110 *Oph.* Could beauty my Lord haue better comers
Then with honestie?

Ham. I truly, for the power of beautie will sooner transforme honestie from what it is to a bawde, then the force of honestie can tranlate beautie into his likenes, this was sometime a paradox, but now the time giues it proofe, I did loue you once.

Oph. Indeed my Lord you made me belieue so.

120 *Ham.* You should not haue beleeu'd me, for vertue cannot so enoculat our old stock, but we shall relish of it, I loued you not.

Oph. I was the more deceiued.

130 *Ham.* Get thee to a Nunry, why would'ft thou be a breeder of finners? I am my selfe indifferent honest, but yet I could accuse mee of such things, that it were better my Mother had not borne mee: I am very proude, reuengefull, ambitious, with more offences at my beck, then I haue thoughts to put them in, imagination to giue them shape, or time to act them in: what should such fellowes as I do crauling betweene earth and heauen, wee are arrant knaues all, beleeu none of vs, goe thy waies to a Nunry. Where's your father?

Oph. At home my Lord.

Ham. Let the doores be shut vpon him, that he may play the foole no where but in's owne houfe, farewell.

Oph. O helpe him you sweet heauens.

140 *Ham.* If thou dooft marry, Ile giue thee this plague for thy dowrie, be thou as chraft as yce, as pure as snow, thou shalt not escape calumny; get thee to a Nunry, farewell. Or if thou wilt

honesty and miscorrected *your should* to *you should*. The garbled Q. text, *your beauty should*, supports F.

111 F. *your Honestie?* Perhaps another instance of scribal alteration. Yet with written *w^t* might be misread as *yr* and set up as *your*.

120 Photostatic reproductions of the three copies of Q. (1604) show a word which may be read as either *euoculat* or *enoculat*, probably the former, *u* for *n* misprint. There can be no doubt that the sixth letter is a *t* which has been altered in the Griggs facsimile to an *l*. The F. *innoculate* gives the true word.

122 Q. omits to before *Nunry*, supplied from F.

123 Q. has a comma; F. the necessary question mark after *finners*.

137 F. shows the more familiar phrase *Heauen and Earth*.

Q. omits all after *knaues*, supplied from F.

136-8 Q. prints these lines as verse, dividing: *Let . . . him/ That . . . house/ and /Farewell*; F. correctly as prose.

136 F. *no way, but*, probably a printer's error.

142 F. *Nunnery. Go, Farewell.* *Go* may be the scribe's anticipation of this word two lines below. Wilson, who follows F. here, thinks the Q. printer dropped *go*.

needs marry, marry a foole, for wife men knowe well enough what monsters you make of them: to a Nunry goe, and quickly to, farewell.

Oph. Heauenly powers restore him.

Ham. I haue heard of your paintings well enough, God hath giuen you one face, and you make your selfes another, you gig, you amble, and you lispe, you nickname Gods creatures, and make your wantonnes your ignorance; goe to, Ile no more on't, it hath made me madde, I say we will haue no mo marriage, those that are married alreadie, all but one shall liue, the rest shall keep as they are: to a Nunry go. *Exit.*

Oph. O what a noble mind is heere orethrowne!

The Courtiers, fouldiers, schollers, eye, tongue, sword,
Th'expectansie, and Rose of the faire stafe,

147 The F. *O* before **Heauenly powers** may be the scribe's reminiscence of a similar ejaculation in l. 139.

149-50 Greg (p. 62) suggests that something had gone wrong at this point in the ms. that lay before the scribe of F.; his *prattlings* for Q. *paintings*, and his *pace* for Q. *face*, are sheer guesses, suggested respectively by *lispe* and *gig* (F. *gidge*) both in l. 151. On the other hand Q. omits *too* after *paintings*. As the sense is perfect without this word it might be regarded as an actor's addition for emphasis.

150 F. *your selfe*, a scribe's or compositor's error.

For Q. & *amble*; F. has *you amble*, followed by most editors. It is possible that the Q. printer set up *you gig amble* and that a corrector inserted the & instead of the missing *you*.

151 Q. *you list you nickname*; F. *you lispe, and nickname* followed by most editors. The two preceding verbs *gig* and *amble* almost demand a following pair like *lispe* and *nickname*. Elizabethan satire often mocks the affectation of lisping and this in turn suggests nicknaming.

152 Q. omits *your* before *ignorance*, supplied from F. The insertion of this word improves both sense and rhythm and it seems probable that it was carelessly dropped by the Q. printer.

154 F. *no more marriages*. Most editors follow F., but Q. gives a perfectly satisfactory sense. Perhaps the scribe who "corrected" *mo* (a good Shakespearean word) to *more* went on to alter *marriage* to *marriages* under the influence of the plural *those* which immediately follows.

159 Q. and F. agree on the order *Courtiers, soldiers, schollers*. Many editors follow the arrangement of Q., i.e. *Courtier, Schollar, Souldier*, so as to correspond with order of the following *eye, tongue, sword*. It is inadvisable to abandon the agreement of the two good texts to obtain an exact correspondence which may not have been meant by the author.

160 Q. *Th' expectation*; F. *Th' expectansie*, followed by nearly all editors. The rhythm of Q. is awkward and demands an accentuation of *expectansie* other than that found where this word appears elsewhere in Shakespeare. It is more likely, as Wilson suggests, that we have a misprint in Q.; the

The glasse of fashion, and the mould of forme,
Th'obferu'd of all obferuers, quite quite downe,
And I of Ladies moft deiect and wretched,
That fuckt the honny of his Musicke vowes;
Now fee that noble and moft foueraigne reafon
Like sweet bells iangled out of time, and harfh,
That vnmatcht forme, and Feature of blowne youth
Blafted with extacie, ô woe is mee
T'haue feene what I haue feene, fee what I fee.

Enter King and Polonius.

170 *King.* Loue? his affections doe not that way tend,
Nor what he fpake, though it lackt forme a little,

Exit,

printer saw the syllables *expect-* and finished the word in the usual fashion; *expectation* is a more familiar word than *expectanfie*, which, however, is used elsewhere by Shakespeare, as in *Oth.*, 2.1.41.

162 F. places a comma after the first *quite* which seems unnecessary.
163 F. *Have I*, a scribal error which destroys the sense.
164 Q. *musickt*; F. *Muficke*, followed by all editors. The Q. reading is tempting, but *N.E.D.* gives no instance of music as a verb until c. 1713. Q. is probably an instance of misreading *e* as *t* or a misprint, since the *t* box and *e* box are close together in the type font.
165 Q. *what noble*; F. *that Noble*. F. is plainly correct; cf. *that unmatcht forme*, l. 167. The Q. printer may have been misled by *what a noble*, l. 158 above.
166 Q. *time*; F. *tune*, followed by all editors. Wilson says Q. shows a minim misprint. On the other hand *time* is frequently used by Elizabethan authors in the sense of a musical measure, a rhythm; cf. *Ham.*, 3.4.140 and *Lucrece*, l. 1127. Liddell's note on *Mac.*, 4.3.235 cites many Elizabethan examples of *time* in this sense, one of which, Massinger's

The motion of the spheres are out of time

(Roman Actor, 2.1.227)

is a close parallel to the present passage. It is interesting to note in this connection that Mason, an early editor of Massinger, altered *time* in this passage to *tune* and was chastised for so doing by Gifford. The F. *tune* is a similar modernization.

167 Q. *ftature*; F. *Feature*, followed by most editors and no doubt correct. Q. shows a misreading of *f* as *f* and of *e* as *t*; *stature* cannot be right since in Shakespeare it always denotes height, whereas *feature* refers especially to the countenance; cf. *Tw. N.*, 3.4.387 and *K.J.*, 2.1.106.
168 Q. has an *Exit* for Ophelia after this line. F. cancels it as Ophelia remains on the stage to be addressed at l. 186 below. The fact that this same s.d. appears in Q. suggests that in Shakespeare's first revision of the old play he let Ophelia leave the stage here, and forgot to cancel the s.d. when he kept her on stage in the final form of *Hamlet*. The prompter probably attended to this; hence the correct version in F.
170 Q. has a comm[¶] after *Loue*; F. a question mark, which seems needed here.

Was not like madnes, there's someting in his soule
 Ore which his melancholy fits on brood,
 And I doe doubt, the hatch and the discloie
 VVill be some danger; which for to preuent,
 I haue in quick determination
 Thus set it downe: he shall with speede to *England*,
 For the demaund of our neglected tribute,
 Haply the seas, and countries different,
 180 With variable obiects, shall expell
 This someting setled matter in his hart,
 Whereon his braines still beating puts him thus
 From fashion of himselfe. What thinke you on't?

Pol. It shall doe well. But yet doe I belieue
 The origin and commencement of his greefe
 Sprung from neglected loue: How now *Ophelia?*
 You neede not tell vs what Lord *Hamlet* said,
 We heard it all: my Lord, doe as you please,
 But if you hold it fit, after the play,

190 Let his Queene-mother all alone intreate him
 To show his grieve, let her be round with him,
 And Ile be plac'd (so please you) in the eare
 Of all their conference, if she find him not,
 To *England* fende him: or confine him where
 Your wifedome best shall thinke.

King. It shall be so.
 Madnes in great ones must not vnwatcht goe.

Exeunt.

172 F. has a period after *Madneffe*.

175 Note the Q. use of *for to* with the infinitive here and cf. note on 1.2.175
 above. F. omits *for*.

178 F. has a colon after *tribute*.

182-5 Q. lines /Whereon . . . beating/Puts . . . himselfe/What . . .
 on't?/It . . . well./But . . . greefe/ Wilson suggests that the awkward
 arrangement of Q. may be due to a crowding of lines at the foot of a page
 in the ms. The F. lining followed in the text is preferable.

185 Q. *his greefe*; F. *this greefe*. The superfluous comma after *greefe* in
 Q. comes at the end of a line where the printer is tempted to set a punctuation
 mark. Q. *his* is preferable to F. *this*; cf. 1. 191 below.

191 Q. *his grieve*; F. *his Greefes*. Editors are divided, but Q. is plainly correct. It repeats the phrase of 1. 185 and Polonius is not referring to Hamlet's various grievances but to the specific *grief* (1. 185) which has caused his supposed madness.

192 The photostats show that the first letter of the last word in this line in Q. is a blurred *e*. The Griggs facsimile makes it look like a *c*. Vietor printed *care* in his first edition, following the facsimile but altered to *earc* in his second; cf. note on 4.5.90 below. F. has quite plainly and correctly *care*.

196 Q. *unmatcht*; F. *vnwatch'd*. Q. misreads *w* as *m*.

III. ii.

Enter Hamlet, and three of the Players.

Ham. Speake the speech I pray you as I pronounc'd it to you, trippingly on the tongue, but if you mouth it as many of our Players do, I had as lieue the towne cryer spoke my lines, nor doe not saw the ayre too much with your hand thus, but vse all gently, for in the very torrent tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance, that may giue it smoothnesse, ô it offendes mee to the foule, to
10 heare a robustious perwig-pated fellowe tere a passion to totters, to very rags, to spleet the eares of the groundlings, vwho for the most part are capable of nothing but inexplicable dumbe showes, and noise: I would haue such a fellow whipt for ore-dooing Termagant, it out Herods Herod, pray you auoyde it.

Player. I warrant your honour.

Hamlet. Be not too tame neither, but let your owne discretion
20 be your tutor, sute the action to the word, the word to the action, with this speciall obseruance, that you ore-steppe not the modestie of nature: For any thing so ore-doone, is from the purpose of playing, whose end both at the first, and novve, was and is, to holde as twere the Mirrour vp to nature, to shew vertue her owne feature; scorne her own Image, and the very age and body of the time his forme and pressure: Now this ouer-done, or come tardie off, though it makes the vnskilfull laugh, cannot

Act 3, scene 2

The F. s.d. reads *two or three of the Players*, perhaps suggesting an economy of personnel.

- 1 Q. *pronoun'd*; F. *pronounc'd*. The Q. printer has dropped a letter.
- 2 Q. *our*; F. *your*, followed by many editors as an impersonal pronoun designating a familiar type; but Q. makes perfect sense. Cf. note on 1.5.167 where F. reads *our* and Q. *your*.
- 3 Both Q. and F. read *lieue*, a common Elizabethan spelling of *lief*.
- 4 F. *had spoke*; the *had* is repeated from the preceding phrase.
- 5 F. omits *with*, a printer's error at the beginning of the line in F.
- 7 F. inserts *the* before *whirlwind*, probably a scribal error.
- 10 F. *to fee*, a scribal paraphrase.
- 11 F. *Pery-wig* modernizing *perwig*, a current Elizabethan spelling.
- 11 F. *tatters* modernizing a current Elizabethan spelling.
- 12 F. *split*, modernizing Q. *spleet*, a form used elsewhere by Shakespeare, as in *A. and C.*, 2.7.131.
- 14 F. *could*, a scribal alteration.
- 21 F. *ore-stop*, probably a printer's error.
- 22 F. *ouer-done*, a scribal alteration.
- 26 Q. omits *owne* before *feature*, supplied from F.
- 20 F. *make*, followed by most editors including Wilson who fails to note this variant. There is no need to regularize Shakespeare's grammar; he uses either the indicative or the subjunctive after *though*.

30 but make the iudicious greeue, the censure of the which one, must in your allowance ore-weigh a whole Theater of others. O there be Players that I haue seene play, and heard others prayse, and that highly, not to speake it prophanelly, that neither hauing th'accent of Christians, nor the gate of Christian, Pagan, nor man, haue so struttred & bellowed, that I haue thought some of Natures Iornimen had made men, and not made them well, they imitated humanitie so abhominably.

40 *Player.* I hope we haue reform'd that indifferently with vs.

Ham. O reforme it altogether, and let thosè that play your clownes speake no more then is set downe for them, for there be of them that wil themselfes laugh, to set on some quantitie of barraine spectatōrs to laugh to, though in the meane time, some necessary question of the play be then to be considerid, that's villanous, and shewes a most pittifull ambition in the foole

50 that vses it: goe make you readie. *Exit Players. Enter Polonius, Guyldensterne & Rosencrans.*

How now my Lord, will the King heare this peece of worke?

Pol. And the Queene to, and that prefently.

31 *Q. censure of which; F. censure of the which.* Editors are divided, but most follow F. As the more unusual form it is probably what Shakespeare wrote. The Q. printer may have dropped *the*.

33 *Q. prayfd; F. prafe.* Q. misreads final *e* as *d*.

34 *F. the accent.*

36 *Q. Pagan, nor man; F. Pagan, or Norman.* Wilson explains the F. corruption by suggesting that the F. printer set up *Norman* for the *nor man* of his copy and "miscorrected" by prefixing *or* to make some show of sense. The Q.₁ *Pagan, nor Turke* shows what was once spoken on Shakespeare's stage and has suggested various emendations such as *Musselman*, and *Ottoman*. The former of these words is not found in Shakespeare; the second occurs in *Oth.*, 1.3.49. The emendation *nor no man* is tempting, especially as the Q. printer is apt to drop little words like *no*, but it will not explain the presence of *Turke* in Q.₁. We may retain the Q. reading and explain *nor man* as equivalent to any kind of man after the inclusive terms *Christian* and *Pagan*.

40 F. adds *Sir* to the Player's speech. Wilson says it is "demanded for the sake of politeness," but it may well be an actor's addition.

50 The s.d. *Exit Players* wanting in Q. is supplied from F. which sets it after *readie*. The following s.d. *Enter Polonius, Guyldensterne & Rosencrans* placed by Q. at the conclusion of Hamlet's speech is properly placed by F. before the words *How now my Lord.* addressed of course to Polonius. Shakespeare seems to have been careless of his s.d. at this point for Q. omits the necessary *Exit Polonius*, supplied from F. after l. 53. As usual the s.d. of F. show the hand of the prompter arranging for correct action on the stage.

Ham. Bid the Players make haft. *Exit Polonius.* Will you two help to haftten the.

Rof. I my Lord. *Exeunt they two.*

Ham. What howe, *Horatio.* *Enter Horatio.*

Hora. Heere sweet Lord, at your seruice.

Ham. *Horatio,* thou art een as just a man,

60 As ere my conuerstation copt withall.

Hor. O my deere Lord.

Ham. Nay, doe not thinke I flatter,

For what aduancement may I hope from thee

That no reuuenew haft but thy good spirits

To feede and clothe thee, why should the poore be flatterd?

No, let the candied tongue licke absurd pompe,

And crooke the pregnant hindges of the knee

Where thrift may follow fauning; doost thou heare,

Since my deare soule was mistris of her choice,

And could of men distinguishe her election,

70 S'hath feald thee for herfelfe, for thou haft been.

As one in suffring all that suffers nothing,

A man that Fortunes buffets and rewards

53 Q. the, using the macron to save space at the end of a long line. F. which lines /Will . . . them?/ prints the word in full.

54 F. Both. *We will my Lord.*, followed by the s.d. *Exeunt.* Wilson does not note this variant.

57 Q. howe; F. hoa, variant spellings of ho.

61 A careless error of the Q. printer confuses the text here. Horatio's speech, *O my deere Lord,* is the last line on the Q. page (G., recto); the catch-word, *Ham.* *Nay,* is properly set below it in the margin, but the printer forgot to repeat *Ham.* on the next page, so that the lines from *Nay* (l. 61) to *feeming* (l. 92) are apparently spoken by Horatio, which is, of course, absurd. F. corrects this. See Wilson (*MS. of Hamlet*, pp. 128-9) for an elaborate explanation.

65 F. like, a printer's error.

67 F. faining?, the scribe's misreading.

68 F. my choyse, perhaps a repetition of my before *deare soule.*

69-70 F. distinguish, her election *Hath feald.*

Most editors follow F. making *election* the subject of *feal'd*; but Q. is plainly right. It is incredible that the Q. printer finding *Hath* in his copy should have altered it to such a form as *S'hath*, which, on the other hand, is just such a form as would tempt the normalizing scribe of F. to the "correction." Having made it, he altered the punctuation, setting a comma after *distinguish* to mark the new syntactical construction.

Haft tane with equall thanks; and bleft are those
 Whose blood and judgement are so well comedled,
 That they are not a pype for Fortunes finger
 To found what stop she pleafe: giue me that man
 That is not passions flauie, and I will weare him
 In my harts core, I in my hart of hart
 As I doe thee. Something too much of this,

80 There is a play to night before the King,
 One scene of it comes neere the circumstance
 Which I haue told thee of my fathers death,
 I prethee when thou seeft that act a foote,
 Euen with the very comment of thy soule
 Obserue my Vnkle, if his occulted guilt
 Doe not it selfe vnkennill in one speech,
 It is a damned ghost that we haue feene,
 And my imaginations are as foule
 As *Vulcans* stithy; giue him heedfull note,
 90 For I mine eyes will riuet to his face,
 And after we will both our iudgements ioyne
 In censure of his feeming.

Hor. Well my lord,

If a steale ought the whilst this play is playing
 And scape detecting, I will pay the theft.

73 F. *Hath*, followed by most editors, but this is another attempt of the scribe to correct Shakespeare's grammar. Shakespeare evidently thought of *thou*, l. 70, as the logical subject of *tane* and so wrote *haft tane* like *haft been*, l. 70.

74 F. *co-mingled*, followed by most editors, but again F. alters an unfamiliar to a more common word. *N.E.D.* gives only two instances of *comedled*, this and one in *The White Devil*, 3.3.145. Since Webster admired and imitated Shakespeare his use of *comedled* is a strong argument for the Q. form.

83 F. *a-foote*.

84 F. *my Soule*, a palpable error, but followed by some editors.

85 F. *mine Vnkle*; cf. note on 1.5.41 above.

89 F. *Stythe*, a variant spelling.

92 F. *To censure*, a scribal alteration.

93 F. *he* for Q. *a*, a modernization.

94 Q. *detected*; F. correctly *detecting*. Q. is probably a printer's error.

s.d. It is interesting to note the brevity of Shakespeare's s.d. after this line compared with the elaboration of F. Shakespeare provides for the entrance of the characters who are to speak in the following scene, and orders the King's entrance to be accompanied with music. F., on the other hand, brings in the whole court with a guard bearing torches, in preparation for l. 280, and prescribes the music, *Danish March* followed by a flourish of trumpets. See *Introduction*, p. 53.

*Enter Trumpets and Kettle Drummes, King, Queene,
Polonius, Ophelia.*

Ham. They are comming to the play. I must be idle, Get you a place.

King. How fares our cosin *Hamlet*?

Ham. Excellent yfaith,

Of the Camelions dish, I eate the ayre,

100 Promiscram'd, you cannot feede Capons fo.

King. I haue nothing with this aunfwer *Hamlet*,
These words are not mine.

Ham. No, nor mine now my Lord.

You playd once i'th Vniuersity you fay,

Pol. That did I my Lord, and was accounted a good Actor,

Ham. What did you enact?

Pol. I did enact *Julius Cæsar*, I was kild i'th Capitall,

Brutus kild mee.

110 *Ham.* It was a brute part of him to kill fo capitall a calfe
Be the Players readie? [there.

Rof. I my Lord, they stay vpon your patience.

Ger. Come hether my deere *Hamlet*, fit by me.

Ham. No good mother, heere's mettle more attractiue.

Pol. O ho, doe you marke that.

Ham. Lady shall I lie in your lap?

120 *Ophe.* No my Lord.

Ham. Doe you thinke I meant country matters?

Oph. I thinke nothing my Lord,

Ham. That's a fayre thought to lye betweene maydes legs.

Oph. What is my Lord?

Ham. Nothing.

Oph. You are merry my Lord.

130 *Ham.* Who I?

Oph. I my Lord.

100 F. *promise-cramm'd*.

105 F. and Q. *That I did*, a change to the more usual order.

106 F. inserts *And* before *what*, perhaps an actor's alteration.

114 This is the first place where the speech-heading *Ger.* occurs instead of the usual *Quee(n)*. It reappears repeatedly in 3.4. The printer is probably following Shakespeare's inconsistent usage.

F. *my good Hamlet*, a scribal paraphrase.

121-2 *Hamlet's line I meane, my Head upon your Lap?* and Ophelia's reply *I my*

~~Lord~~ are wanting in Q. They have been inserted in the text by most editors and Wilson sees an omission by the Q. printer here. But the lines may well be regarded as interpolation to give point to the preceding, *lie in your lap*.

Ham. O God your onely Ligge-maker, what should a man do but be merry, for looke you how cheerefully my mother lookes, and my father died within's two howres.

Oph. Nay, tis twice two months my Lord.

Ham. So long, nay then let the deule weare blacke, for Ile haue a fute of fables; ô heauens, die two months agoe, and not 140 forgotten yet, then there's hope a great mans memorie may out-live his life halfe a yeere, but by'r Lady a must build Churches then, or els shall a fuffer not thinking on, with the Hobby-horse, whose Epitaph is, for ô, for ô, the hobby-horse is forgot.

The Trumpets sounds. *Dumbe show followes.*

Enter a King and a Qucene, the Queene embracing him, and he her, she kneels and makes shew of Protestation vnto him, he takes her vp, and declines his heade vpon her necke, he lyes him downe vpon a bancke of flowers, she seeing him aslepe, leaues him: anon come in an other man, takes off his crowne, kisstes it, pours poyson in the sleepers eares, and leaues him: the Queene returnes, finds the King dead, makes passionate action, the poysner with some three or foure come in againe, seeme to condole with her, the dead body is carried away, the poysner woos the Queene with gifts, shee seemes harsh awhile, but in the end accepts loue.

Oph. VVhat meanes this my Lord?

Ham. Marry this is miching *Malhecho*, it meanes mischiefe.

138 Q. *deule*, for *devle*; F. *Diuel*, variant spellings.

141 Q. *ber*, probably a misreading of F. *byr*.

141-2 F. *he* for Q. *a* in both lines.

143 For the Q. s.d. *The Trumpets sounds*, F. has *Hoboyes play*. Apparently the prompter arranged for special music by wind instruments to introduce the Dumb Show instead of the usual blast of trumpets which was what Shakespeare prescribed.

Q. *shewe followes.*; F. *shew enters*.

In the first line of the Dumb Show the sentence **she kneels . . . him** is supplied from F. Something like it must have stood in Shakespeare's ms. since the phrase **he takes her up** in Q. implies her kneeling.

Further variations between Q. and F. in the Dumb Show are not noted here. The F. version shows considerable rewriting. Wilson's version in the Cambridge edition is a conflation of Q. and F. It is interesting to note that F. alters *condole* in this passage to *lament*; *condole*, a new word in Shakespeare's day, seems to have been regarded as rather ridiculous. Shakespeare puts it into the mouths of such comic characters as Bottom and Pistol; Chapman assigns it to the foolish Bassiolo (*Gent. Usher*, 3.2.432).

147 Q. *this munching Mallico*; F. *this is Miching Malicho*. Q. seems to have dropped *is*, although *this* may be Shakespeare's contraction of ~~the~~ *this*. The Q. printer misread *meeching* or *miching* as *munching*, a minim error suggesting a more familiar word. F. corrects this, but stumbles on the next

Oph. Belike this shew imports the argument of the play.
Ham. We shall know by this fellow, *Enter Prologue.*

The Players cannot keepe counfell, they'le tell all.

Oph. Will a tell vs what this shew meant?

Ham. I, or any shew that you will shew him, be not you
asham'd to shew, heele not shame to tell you what it meanes.

Oph. You are naught, you are naught, Ile mark the play.

Prologue. For vs and for our Tragedie,

160 Heere stooping to your clemencie,
We begge your hearing patiently.

Ham. Is this a Prologue, or the posie of a ring?

Oph. Tis breefe my Lord.

Ham. As womans loue.

Enter King and Queene.

King. Full thirtie times hath *Phebus* cart gone round

Neptunes salt wash, and *Tellus* orbed ground,

And thirtie dozen Moones with borrowed sheene

About the world haue times twelue thirties beene

Since loue our harts, and *Hymen* did our hands

170 Vnite comutuall in most sacred bands.

word. There is no such word in English as *Mallico* (Q.) or *Malicho* (F.). Possibly Shakespeare had picked up the Spanish *malhecho* = misdeed, and meant to put it into Hamlet's mouth. Shirley, who may have borrowed it from Shakespeare, introduces the word in his *Gent. of Venice*, 3.2.135. A note in *T.L.S.* December 26, 1936, suggests a derivation from Romany *maleko* = beware.

F. that for Q. it, possibly a scribal alteration for emphasis.

151 F. *these fellowes*, an arbitrary alteration. The scribe thought the phrase referred to the **Players** which follows and not to the **Prologue** whose entrance is deferred in F. to l. 158. A like alteration appears in l. 153 below where for Q. a (he) F. reads *they*. In the next line, 154, however, the F. scribe fails to continue his alteration and writes *him* like the Q.

152 Q. omits *counfel*, supplied from F.

154 F. *you'l* for Q. **you will**.

156 s.d. F. has *his Queene* in the s.d. after this line.

156 Q. *Tellus orb'd the ground*; F. correctly **Tellus Orbed ground**. It is not easy to account for the curious corruption of Q. Wilson attributes it to a corrector of the press who took *orbed* to be a transitive verb governing **ground**; to make this clear he inserted *the* before **ground**, and deleted the *e* in *orbed* to make the word monosyllabic and preserve the meter. It is quite as likely that the error was due to the Q. printer, badly confused by the group of mythological names.

Quee. So many iourneyes may the Sunne and Moone
 Make vs againe count ore ere loue be doone,
 But woe is me, you are so sicke of late,
 So farre from cheere, and from your former state,
 That I distrust you, yet though I distrust,
 Discomfort you my Lord it nothing must.
For women feare too much, euen as they loue,
And womens feare and loue hold quantitie,
In neither ought, or in extremitie,
 Now what my loue is prooef hath made you know,
 180 And as my loue is ciz'd, my feare is so,
 Where loue is great, the litlest doubts are feare,
 Where little feares grow great, great loue growes there.

171 Q. has *Quee.*; F. *Bap.* or *Bapt.* (except in l. 237 where it has *Qu.*) as the speech-heading for the Player Queen. The change was probably made by the prompter to distinguish between this actor and the boy who played Gertrude.

173 Q. has an unnecessary comma after *are*.

174 Q. *our former*; F. *your forme*; *your* is of course correct, but the F. printer has dropped the last letter in *former*.

177 Q. has here a line

For women feare too much, euen as they love

which does not rhyme with what precedes or follows and is omitted in F. and by most modern editors. It is possible that the trouble is due to Shakespeare who may have first written and then cancelled the line, but so imperfectly that the Q. printer read it and accordingly set it up, whereas the F. scribe noted the deletion and omitted it. In this case it would be Shakespeare who wrote *For* over a cancelled *And* at the beginning of the next line—cf. note on l. 178. Yet Q. gives good sense as it stands and we may suppose Shakespeare capable of slipping an unrhymed line into a passage in heroic couplets, or even of forgetting to tie up this line with rhyme while revising and expanding the original version preserved in Q. 178 Q. *And womens*; F. *For womens*; see preceding note. Q. *hold*; F. *holds*, a scribal alteration not noted by Wilson.

178 Q. *Eyther none, in neither ought, or in extremitie.* F. omits *Eyther none* and so gives a regular line. It is possible to scan the Q. line by taking *Eyther* as monosyllabic and giving the line a double feminine ending. Wilson suggests that here as just above the trouble is due to the poet's ms. Shakespeare may have written *Eyther none* with the idea of continuing *at all or in extremitie*, and then substituted *In neither ought*, cancelling his first phrase so imperfectly that the Q. printer read and set it up.

179 Q. *Lord*; F. correctly *loue*. The Q. printer misread *u* as *r* and final *e* as *d* and having made this error capitalized the word. F. has a comma after *is*.

180 F. *fig'd*, modernizing the spelling.

181-2 F. omits these lines, probably a deliberate cut by either prompter or scribe.

King. Faith I must leaue thee loue, and shortly to,
My operant powers their functions leaue to do,
And thou shalt liue in this faire world behind,
Honord, belou'd, and haply one as kind,
For husband shalt thou.

Quee. O confound the rest,
Such loue must needs be treason in my breſt,
In ſecond husband let me be accurſt,

190 None wed the ſecond, but who kild the firſt. *Ham.* That's
The inſtances that ſecond marriage moue *wormwood*
Are baſe respects of thrift, but none of loue,
A ſecond time I kill my husband dead,
When ſecond husband kiffes me in bed.

King. I doe belieue you thinke what now you ſpeake,
But what we doe determine, oft we breake.

Purpoſe is but the flaue to memorie,
Of violent birth, but poore validiſſe,

200 Which now, the fruite vnripe, ſticks on the tree,
But fall vnfaken when they mellow bee.
Moſt neceſſary tis that we forget
To pay our felues what to our felues is debt,
What to our felues in paſſion we propoſe,
The paſſion ending, doth the purpoſe loſe,
The violence of eyther, grieve, or ioy.

184 F. *my Functions*; the ſcribe probably repeats *my* from the firſt word of the line.

187 Q. has a period; F. a dash after *thou*. The Q. pointing is a common Elizabethan method of indicating an interrupted ſpeech; cf. 4.7.107 below.

191 Q. prints *Ham.* That's *wormwood* in the right hand margin; F. prints *Ham. Wormwood, Wormwood* in the body of the text; cf. l. 234 below. Possibly Shakespeare reviewing what he had written added this ſpeech and the later aside (l. 234) to Hamlet's role in the margin of his ms. as they appear in Q. In both cases the F. ſcribe regularizes by transferring them to the body of the text. Wilson thinks that the repetition of *wormwood* in Q. shows that this word was so repeated on the stage and that here we have a double omission, F. dropping *That's* and Q. the ſecond *wormwood*. It is perhaps easier to believe that the repetition of the word in F. is due to an actor's desire to add emphasis to the phrase.

196 F. sets a period after *believe you* which destroys the ſeafe.

200 F. *like Fruite*, followed by most editors, even by Wilson who in the Cranach *Hamlet* defended Q., but in the Cambridge edition follows F. If the phrase, the *fruite unripe*, be taken as a nominative absolute, the Q. text is intelligible and perhaps more in accord with the ſtilted ſtyle of the King's ſpeech than the easier reading of F. It is therefore ſet off by commas in this text.

206 F. *other*, an *e* misread as *o*.

Their owne ennactures with themselues deftroy,
 Where joy most reuels, grieve doth most lament,
 Greefe ioyes, ioy griefes, on flender accendent,
 210 This world is not for aye, nor tis not strange.
That euen our loues should with our fortunes change:
For tis a question left vs yet to proue,
 Whether loue lead fortune, or els fortune loue.
 The great man downe, you marke his fauourite flyes,
 The poore aduaunc'd, makes friends of enemies,
 And hetherto doth loue on fortune tend,
 For who not needes, shall neuer lacke a friend;
 And who in want a hollow friend doth try,
 Directly seafons him his enemy.
 220 But orderly to end where I begunne,
 Our wills and fates doe so contrary runne,
 That our deuifes stll are ouerthrowne,
Our thoughts are ours, their ends none of our owne,
 So thinke thou wilt no seconf husband wed,
 But die thy thoughts when thy firſt Lord is dead.
 Quee. Nor earth to me giue foode, nor heauen light,
 Sport and repose lock from me day and night,
 To desperation turne my truft and hope,
 An Anchors cheere in prifon be my scope,
 230 Each opposite that blancks the face of ioy,
 Meete what I would haue well, and it deftroy,
 Both heere and hence purfue me lasting strife, *Ham.* If ſhe
 If once I be a widdow, euer I be a wife. [ſhould breake it now.

207 F. *ennactors*, probably to be regarded as a variant spelling of the Q. *ennactures*, although not recorded as such in *N.E.D.*
 209 Q. *Greefe ioy*; F. *Greefe ioyes*. The Q. printer has been misled by the following *ioy*. The verb of F. is required by the context.
 214 F. *fauorites*, probably a scribal alteration to agree with the plural forms in the next line.
 226 F. *to give me*, a compositor's careless inversion.
 228-9 F. omits these lines. Wilson thinks this a deliberate cut. It is possible that they are a later insertion by Shakespeare as they seem to interrupt the original connection of the passage. Theobald's emendation *An* for Q. *And* has been followed by all editors. It does not seem absolutely necessary.
 233 F. *If once a widow, euer I be wife*. The regular line of F. has been followed by all editors. Greg suggests that the Q. text represents Shakespeare's first thought corrected by himself to the F. reading. But the instances of Shakespeare's "corrections" in F. are so rare and doubtful that it is hard to accept this as one. It is, of course, possible that the first I be in Q. is a printer's anticipation of the second. Yet it is perhaps better to retain the Q. text, treat *euer* as a monosyllable, and scan the line as an Alexandrine fitly closing the Queen's speech.

King. Tis deeply sworne, sweet leaue me heere a while,
My spirits grow dill, and faine I would beguile
The tedious day with sleepe.

Quee. Sleepe rock thy braine,
And neuer come mischance betweene vs twaine. *Exit.*

Ham. Madam, how like you this play?

240 *Quee.* The Lady doth protest too much mee thinks.

Ham. O but shee'le keepe her word.

King. Haue you heard the argument? is there no offence in't?

Ham. No, no, they do but ieft, poyson in ieft, no offence i'th

King. What doe you call the play? [world.]

250 *Ham.* The Mousetrap, mary how? tropically, this play is the
Image of a murther doone in *Vienna*, *Gonzago* is the Dukes
name, his wife *Baptista*, you shall see anon, tis a knauish peece of
worke, but what of that? your Maiestie, and wee that haue free
soules, it touches vs not, let the gauled Iade winch, our withers
are vnwrong.

Enter Lucianus.

This is one *Lucianus*, Nephew to the King.

Oph. You are as good as a Chorus my Lord.

Ham. I could interpret between you and your loue
If I could see the puppets dallying.

Oph. You are keene my lord, you are keene.

232-3 Hamlet's aside is printed in two short lines in the right hand margin of Q. F. puts it in the body of the text; cf. note on l. 190 above.

238 s.d., the Q. *Exeunt* is wrong since the Player King must remain on the stage. If it comes from Shakespeare's ms., it is an interesting example of his carelessness in such matters. F. has *Sleepes* (a direction for King); *Exit* (direction for Queen). The prompter has cleared up the matter very neatly.

240 F. *protests*, modernizing at the expense of meter.

249 Q. omits the question mark after *how*, supplied from F. Both Q. and F. have **tropically**, meaning symbolically. Q. reads *trapically* which gives the Elizabethan pronunciation and emphasizes the punning suggestion of the word.

253 Q.F. *winch*; Q. *wince*, followed by modern editors, but *winch* is correct. Shakespeare used the word elsewhere (K.J., 4.1.8) in the same sense, i.e. to shrink, to flinch. In Shakespeare's day *wince* meant to kick, as in the phrase "to *wince*, kick, and spurn"; see *N.E.D.*, *sub* *Wince*, b. The first instance of its modern meaning given in *N.E.D.* is 1748.

Q. *vnwrong*; F. *vnrung*.

254 Q. sets the s.d. *Enter Lucianus* after Hamlet's speech; F. puts it on a separate line between ll. 253-4. This is another case where Q. shows the

author's, F. the prompter's arrangement.

255 F. *a good Chorus*, a careless omission.

256 F. has a colon after *loue* which is far too heavy.

260 *Ham.* It would cost you a groning to take off mine edge.

Oph. Still better and worse.

Ham. So you mistake your husbands. Beginne murtherer, leaue thy damnable faces and begin, come, the croking Rauen doth bellow for reuenge.

Luc. Thoughts black, hands apt, drugges fit, and time agree-
Confederate seafon els no creature seeing, [ing,
Thou mixture ranck, of midnight weedes collected,
VVith *Hecats* ban thrice blafted, thrice infected,

270 Thy naturall magicke, and dire property,
On wholesome life vsurps immediately.

Powres the poyson in his eares.

260 F. *my edge*, contrary to F.'s usual practice of using *mine* before a vowel.

262 Both Q. and F. read *miftake*. Many editors follow Q.₁ reading, *must take*, which may be an actor's alteration to add point to Hamlet's previous speech, i.e. you must take your husbands with groaning. It is a tempting reading. If Shakespeare wrote *miftake*, or some such close juncture of the two words, both the Q. printer and the F. scribe may have read *mistake*. It is perhaps better to follow the reading of the two good texts and interpret *mistake* as "err in the choice of" with a reference to the marriage service in which the woman says: "I, M. take thee, N. to my wedded husband . . . for better, for worse."

F. omits *your* before *husbands* in this line.

Q. omits the ejaculation *Pox* found in F. before *leave* and introduced into the text by most editors. It is more likely that we have here an actor's interpolation than that the Q. printer omitted so striking a word. That it was spoken on Shakespeare's stage is shown by Q.₁ reading: *a poxe*.

267 Q. *Confiderat*; F. *Confederate* which, of course, is right. Shakespeare uses this word elsewhere as in *C. of E.*, 4.4.105, and *Cym.*, 3.3.68.

269 Q. and F. *ban*; Q.₁ *bane*. Greg notes: "Shakespeare had a trick of leaving out the final *e*. If he did so here the comparative familiarity of *ban* would aid in its retention by the scribe and compositors; but it is possible that Q.₁ represents the stage tradition, preserving in performance the sense the author intended." This is possible, but it seems better to follow the agreement of the two good texts and read *ban*, i.e. curse.

Q. *inuected*, a printer's error; F. and Q.₁ *infected*.

271 Qq. *usurps*; F. *usurpe*, an attempt by the scribe to correct Shakespeare's grammar. It needs no correction; *usurps* is a verb in the present indicative governed by *magicke* and *property*, not an imperative as the scribe and some later editors believed.

The s.d. after this line, wanting in Q., is supplied from F. Again we see the hand of the prompter.

Ham. A poyfons him i'th Garden for his estate, his names *Gonzeago*, the story is extant, and written in very choice Italian, you shall see anon how the murtherer gets the loue of *Gonzagoes* wife.

Oph. The King rises.

Ham. What, frighted with false fire?

Quee. How fares my Lord?

Pol. Giue ore the play.

280 *King.* Giue me some light, away.

Pol. Lights, lights, lights. *Exeunt all but Ham. & Horatio.*

Ham. Why let the strooken Deere goe weepe,

The Hart vngauld play,

For some must watch while some must sleepe,

Thus runnes the world away. Would not this fir & a Forrest of feathers, if the rest of my fortunes turne Turk with me, with two prouinciall Roses on my raz'd shooes, get me a fellowship in a cry of players?

290 *Hora.* Halfe a share.

Ham. A whole one I.

For thou doost know oh *Damon* deere

This Realme dismantled was

Of *Ioue* himfelfe, and now raignes heere

A very very pacock.

272 F. *He* for Q. **A.**

F. *for's*; Q. *for his*.

274 F. omits **very**.

277 This speech of Hamlet's omitted in Q. is supplied from F. and Q.₁. Van Dam considers it an actor's interpolation, but it is hard to imagine an actor inventing so appropriate and characteristic a speech. It is easier to believe that the Q. printer dropped this line as he did many others. Q.₁ *fires?* has an unnecessary *s* but gives the needed question mark.

281 Q. gives this line to **Pol.** and is supported by Q.₁ which reads *Cor. Theking rises, lights hoe*. The F., followed by many editors, has the speech-heading *All*. This must represent a later alteration for stage effect to emphasize the most admired disorder of the scene.

285 F. *So* for Q. *Thus*, an arbitrary alteration.

289 Q. omits **two** before *prouincial*, supplied from F.

289 Q. omits **fir** at the end of this line. Possibly the F. scribe repeats it from 1. 286.

295 Q. *paiock*; F. *Paiocke*. Shakespeare probably wrote *pacock*, a recognized Elizabethan spelling. Printer and scribe both mistook his *c*, a straight stroke in English script, for an *i*. Some editors print the nonsense word *pajock*, but *peacock*, the symbol of vanity and lust, suits the context admirably.

Hora. You might haue rym'd.

Ham. O good *Horatio*, Ile take the Ghosts word for a thousand pound. Did'ft perceiue?

Hora. Very well my Lord.

300 *Ham.* Vpon the talke of the poyfning.

Hor. I did very well note him.

Ham. Ah ha, come some musique, come the Recorders, For if the King like not the Comedie, Why then belike he likes it not perdy.

Come, some mufique.

Enter Rosencrans and Guyldensterne!

Guyl. Good my Lord, voutsafe me a word with you.

Ham. Sir a whole historie.

310 *Guyl.* The King fir.

Ham. I fir, what of him?

Guyl. Is in his retirement meruilos distempred.

Ham. With drinke fir?

Guyl. No my Lord, with choller.

Ham. Your wisedome should shewe it selfe more richer to signifie this to the Doctor, for, for mee to put him to his purgation, would perhaps plunge him into more choller.

320 *Guyl.* Good my Lord put your discourse into some frame, And start not so wildly from my affaire.

Ham. I am tame fir, pronounce.

Guyl. The Queene your mother in most great affliction of spirit, hath sent me to you.

Ham. You are welcome.

302 F. places a s.d. *Enter Rosencrance and Guildensterne* after l. 301. This is a prompter's arrangement.

F. reads *Oh, ha?* for Q. *Ah, ha*, and *ye* for *the*.

315 F. inserts *rather* before *with choller*, probably an actor's interpolation; cf. l. 319 below. Wilson says, "*rather* adds a touch of veiled menace," but this from the smooth-spoken courtier seems unlikely.

Q. has a comma after *choller*; the period is supplied from F.

318 F. *his Doctor*, followed by many editors, but probably the scribe's alteration for greater precision.

319 F. inserts *farre* before *more choller*; probably an actor's interpolation; cf. l. 315 above. Wilson, who retains *rather* in that line, ascribes *farre* to the scribe's recalling *rather*.

321 Q. *flare*; F. correctly *stарт*. Q. shows the common misreading of *t* as *e*.

330 *Guyl.* Nay good my Lord, this curtefie is not of the right
breede, if it shall please you to make me a wholsome aunswere,
I will doe your mothers commaundement, if not, your pardon
and my retурne, shall be the end of my busines.

Ham. Sir I cannot.

Rof. What my Lord?

Ham. Make you a wholsome answere, my wits diseafid, but
fir, such answere as I can make, you shall commaund, or rather
as you say, my mother, therefore no more, but to the matter, my
mother you say.

Rof. Then thus she fayes, your behauour hath strooke her
into amazement and admiration.

340 *Ham.* O wonderful sonne that can so stonish a mother, but is
there no sequell at the heeles of this mothers admiration? impart.

Rof. She desires to speake with you in her closet ere you go
to bed.

Ham. We shall obey, were she ten times our mother, haue
you any further trade with vs?

Rof. My Lord, you once did loue me.

Ham. And doe still by these pickers and stealers.

350 *Rof.* Good my Lord, what is your cause of distemper? you
do furely barre the doore vpon your owne liberty if you deny
your grieves to your friend.

Ham. Sir I lacke aduaancement.

331 Q. omits **my** before **busines**, supplied from F. It seems necessary here.

333 Q. has a period after **Lord**; the question mark is supplied from F. which
assigns the speech to *Guild*. This assignment is followed by most editors,
but Capell long ago noted that Guyld. had withdrawn after his last speech.
Rosencrans takes up the dialogue here and continues it even in the F. text
as far as l. 363 when Hamlet turns to Guyldensterne.

334 F. **answers**, an unnecessary plural as often in F.

335 F. omits **as** before **you say**.

340 F. **astouish**, a modernization, but **stonish** is a good Elizabethan form.

342 F. has a question mark after **admiration**, which seems needed, and omits
impart.

348 F. **So I do still**, an arbitrary alteration.

350 Q. has a comma after **distemper**; the question mark is supplied from F.
F. **freely**, a scribal error.

351 F. **of** for Q. **upon**, an arbitrary alteration.

Rof. How can that be, when you haue the voyce of the King himselfe for your fucceſſion in Denmarke.

Enter the Players with Recorders.

360 *Ham.* I fir, but while the grasse growes, the prouerbe is something musty, ô the Recorders, let mee fee one, to withdraw with you, why doe you goe about to recouer the wind of mee, as if you would drieue me into a toyle?

Guyl. O my lord, if my duty be too bold, my loue is too vnmanerly.

Ham. I do not wel vnderſtand that, wil you play vpon this pipe?

Guyl. My lord I cannot.

Ham. I pray you.

Guyl. Beleeue me I cannot.

370 *Ham.* I doe beſeech you.

Guyl. I know no touch of it my Lord.

Ham. It is as easie as lying; gouerne theſe ventages with your fingers, & thumbe, giue it breath with your mouth, & it wil diſcoure moſt eloquent muſique, looke you, theſe are the ſtops.

Guil. But theſe cannot I commaund to any vtrance of harmonie, I haue not the ſkill.

380 *Ham.* Why looke you now how vnwoorthy a thing you make of me, you would play vpon mee, you would ſeeme to know my ſtops, you would plucke out the hart of my miſtery, you would

355 F. places the s.d. after this line two lines lower, altering it to *Enter one with a Recorder*, a change for stage economy so as to require only one actor with one instrument. But recorders were usually made and played in sets (see *Shakespeare's England*, Vol. II, p. 131) and Shakespeare no doubt meant to bring the company's set upon the stage. It is unusual to find F. postponing entrances as here.

360 F. alters the text here to agree with the altered s.d. reading *Recorder* and omitting the word *one*.

372 F. 'Tis, an arbitrary alteration.

373 Q. *fingers & the umber*; F. *finger and thumbe*. Wilson once explained the curious reading of Q. by ſuppoſing that the printer misread a final *s* in *thumbeſ* of his copy as *r*, misdivided the word into *th umber*, and finally ſet up *the umber*, poſſibly ſuppoſing *umber* to be ſome part of the recorder. None of the various meanings of *umber*, however, are poſſible here. In a pamphlet of corrections to his edition Wilson ſays that the recorder was played with one thumb only. The F. text is therefore correct.

375 F. *excellent Musicke*. The change is perhaps due to the ſcribe's anticipation of *Muficke, excellent*, l. 384.

found mee from my lowest note to the top of my compasse, and there is much musique excellent voyce in this little organ, yet cannot you make it speak, 'sbloud do you think I am easier to be plaid on then a pipe? call mee what instrument you wil, though you fret me, yet you cannot play vpon me.

Enter Polonius.

390 God blesse you fir.

Pol. My Lord, the Queene would speake with you, & presently.

Ham. Do you fee yonder clowd that's almost in shape of a Camel?

Pol. By th' masse and tis, like a Camell indeed.

Ham. Mee thinks it is like a Wezell.

Pol. It is backt like a Wezell.

Ham. Or like a Whale.

383 Q. omits the phrase *the top of*, supplied from F.

386 F. omits *speake*.

F. *Why* for Q. *s'bloud*, the censor's correction, and inserts *that* before I.

Q. has a comma after *pipe*; the question mark is supplied from F.

388 This is one of the rare cases where Q.₁ helps in the restoration of the text. A comparison of the three readings should make this clear.

Q.₁ *though you can frett mee, yet you cannot Play upon mee*

Q. *though you fret me not, you cannot play upon me*

F. *though you can fret me, you cannot play upon me*

F., followed by most editors, including Wilson, is plainly a well meant emendation of the corruption in Q.; it restores an omitted *can* before *fret* and deletes the Q. *not*, which ruins the sense, for Hamlet was evidently "fretted" by Guyldensterne. The question arises, however, as to the presence of this *not* in the Q. text. It is quite usual for the Q. printer to omit short words, rare for him to insert them if not in his copy. A glance at the Q.₁ text will explain. It gives us probably what Shakespeare wrote, certainly what was spoken on his stage. Presumably the Q. printer carelessly dropped *can*, misread *yet* as *not* (see Greg, *Emend.*, p. 67) and punctuated accordingly. Certainly the Q.₁ text gives the best reading and serves to explain the corruption of Q. and the correction of F.

390 Q. and F. agree, probably for typographical reasons, in placing the entry of Polonius after Hamlet's speech to him.

393 F. *that* for Q. *yonder*, perhaps anticipating *that's* in the same line, as F. *like*, for Q. *of a*, anticipates *like* in the next line.

395 * F. *By' th' Miffe, and it's like a Camell*, careless alteration, and a possible purgation of Q. *masse* to a senseless *Miffe*. Q. *By' th*, apostrophe error.

Pol. Very like a Whale.

400 *Ham.* Then I will come to my mother by and by,
They foole me to the top of my bent, I will come by & by,

Pol. I will, say fo. *Exit.*

Ham. By and by is easilly faid. Leaue me friends.

Exeunt Ros. and Guyld.

Tis now the very witching time of night,
When Churchyards yawne, and hell it selfe breathes out
Contagion to this world: now could I drinke hote blood,
And doe such bitter busines as the day

410 Would quake to looke on: soft, now to my mother,
O hart loose not thy nature, let not euer
The soule of *Nero* enter this firme bosome,
Let me be cruell, not vnnaturall,
I will speake daggers to her, but vfe none,
My tongue and soule in this be hypocrites,
How in my words fomeuer she be Thent,
To giue them feales neuer my soule consent.

Exit.

399 Here as above (l. 61) the careless Q. printer has made a mess of his copy. Coming to the end of a page (H₄ recto) he set up the catchword, *Ham.* *Then*, but forgot to reset it at the top of the next page (H₄ verso). As a result Q. assigns ll. 400-04 to *Pol.*—which is absurd, and to make confusion more confounded continues him as speaker to the end of the scene, omitting his exit as well as that of *Ros.* and *Guyld*. F. clears up the text by repeating the speech headings for *Ham.* and *Pol.* in ll. 400, 403 and 404, and inserting an exit for *Pol.* after 404. Wilson (*M.S. of Hamlet*, pp. 190-1) discusses rather favorably the suggestion that l. 404 was meant to be spoken by *Ham.* with the pointing: *I will. Say so!* (Q. 1604 has a comma, not the period of the Griggs facsimile after *will*.) In his edition, however, he follows F. which seems the better reading.

F. rightly places the phrase **Leaue me friends after easilly faid.** Hamlet formally dismisses Rosencrans and Guyldensterne after the exit of Polonius; F. omits, however, to mark their departure by an s.d.—Wilson's added s.d. *the rest* (i.e. the Players with recorders) *go* has no authority in the texts and seems due to his idea that Hamlet would not address the courtiers as friends. It is likely that a crowded page of ms. here puzzled the Q. printer.

407 Q. *breakes*; F. correctly *breathes*. Wilson suggests that *breakes* may be a miscorrection of a misprint of Shakespeare's *breathes* where the Q. printer, dropping the *t*, had set up *breahes* which was naturally corrected to *breakes*.

409 Q. *business as the bitter day*, a common printer's error of transposition. The correct reading is supplied from F.

414 Q. *dagger*, dropping final *s*; F. correctly *daggers*.

III. iii. *Enter King, Rosencrans, and Guyldensterne.*

King. I like him not, nor stands it safe with vs
To let his madnes range, therefore prepare you,
I your commiffion will forth-with dispatch,
And he to *England* shall along with you,
The termes of our estate may not endure
Hazard fo neer's as doth hourelly grow
Out of his braues.

Guyl. We will our felues prouide,
Moft holy and religious feare it is
To keepe thofe many many bodies safe
10 That liue and feede vpon your Maiestie.

Rof. The fingle and peculier life is bound
With all the strength and armour of the mind
To keepe it felfe from noyance, but much more
That fpirit, vpon whose weale depends and refts
The liues of many, the cefse of Maiestie
Dies not alone; but like a gulfe doth draw
What's neere it, with it, or it is a mafsie wheele

Act. 3, scene 3

6 Q. *neer's*, i.e. *near us*. F. *dangerous*, a needless change, but accepted by some editors. See note on l. 7 below.

7 Q. *browes*; F. *lunacies*. The Q. reading is nonsense; that of F. sheer guesswork, but accepted by many editors. Like *dangerous*, l. 6, it was possibly suggested to the corrector, whether prompter or scribe, by the king's speech in a somewhat similar connection (3.1.4) in which the phrase *dangerous lunacie* occurs.

Wilson's emendation *brawls* follows the *ductus litterarum* of Q. closely, necessitating only the misreading by the printer of *a* as *o* and *l* as *e*. An even closer following would be the word *braves* in the sense of bravadoes, insolent speeches. A good example of this meaning occurs in Heywood's *1 K. Ed. IV (Works*, Vol. I, p. 54) where a defiant rebel is adjured to "leave off these idle braves." Cf. *Troil. and Cres.*, 4.4.139 *this brave*, i.e., this insolent speech, also Hamlet's use of the word *bravery*, 5.2.79, to characterize the behavior of Laertes at Ophelia's grave. This term might well be applied by the King to Hamlet's behavior and insolent speeches in the play scene. Polonius (3.4.2) uses a milder term and calls them *pranks*.

14 For Q. *weale* F. has *spirit*, a repetition of the word earlier in the line.

15 Q. *ceffe*; F. *ceafe*, a modernization. Shakespeare uses *ceffe* elsewhere, as in *All's Well*, 5.3.72.

17 Q. *or it is*; F. *It is*, followed by most editors. Wilson calls Q. impossible and suggests that *or* may be a misprint for *ô*. We may retain Q. and suppose that the euphuizing Rosencrans, after comparing the *ceffe of Maiestie* to a *gulf* (i.e. whirlpool) continues with another simile: *or it is a massie wheel* (cf. 2.2.517-18). The repetition of a figure of speech introduced by *or* is

Fixt on the sommet of the hightest mount,
 To whose huge spokes, tenne thousand lesser things
 20 Are morteift and adioynd, which when it falls,
 Each small annexment, petty consequence
 Attends the boystrous Ruine, neuer alone
 Did the King sigh, but with a generall grone.

King. Arme you I pray you to this speedy viage,
 For we will fetters put about this feare
 Which now goes too free-footed.

Rof. We will haft vs. *Exeunt Gent.*

Enter Polonius.

Pol. My Lord, hee's going to his mothers clofet,
 Behind the Arras I'le conuay my felfe,
 To heare the proceſſe, I'le warrant shee'le tax him home,
 30 And as you fayd, and wifely was it fayd,
 Tis meete that fome more audience then a mother,
 Since nature makes them parciall, shoule ore-heare
 The ſpeech of vantage; farre you well my Leige,
 I'le call vpon you ere you goe to bed,
 And tell you what I knowe. *Exit.*

King. Thankes deere my Lord.
 O my offence is ranck, it fmels to heauen,
 It hath the primall eldeſt curfe vppon't,
 A brothers murther, pray can I not,
 Though inclination be as ſharp as will,
 40 My ſtronger guilt defeats my ſtrong entent,

common in Elizabethan English. In either text it is is pronounced as a monosyllable.

18 QF. *ſommet*; cf. note on 1.4.70.

19 Q. *hough*; F. *huge*. Perhaps Shakespeare wrote some such variant as *hough*. *N.E.D.* gives *houge* and *hogh(e)* as variants of *huge*. Yet in *Lucrece*, *A. and C.*, 2.7.16, and *Temp.*, 2.2.21, Shakespeare spells it *huge*.

21 The comma after *annexment* wanting in Q. is supplied from F.

22 Q. *raine*; F. correctly *Ruine*. Q. shows the common *a* for *u* misprint.

23 Q. omits with supplied from F.

24 Q. *viage*, a recognized sixteenth century form. F. modernizes to *Voyage*.

25 Q. *about*; F. *upon*, followed by most editors, but Q. gives a good, perhaps a better sense; the fetters would be *about*, i.e. around, the legs of the personified *feare*.

26 Q. gives the words *We . . . us* to *Ros.*; F. to *Both*, a prompter's change.

29 This long line forced the Q. printer to crowd his words; hence his *ſhee'lax*.

34 Q. has a period; F. correctly a comma after *bed*.

37 Q. *vppon't*; F. *vpon't*.

40 Q. *entent*, a recognized variant; F. modernizes, *intent*.

And like a man to double busines bound,
I stand in paufe where I ſhall firſt beginne,
And both neglect, what if this curfed hand,
Were thicker then it ſelfe with brothers blood,
Is there not raine enough in the ſweete Heauens
To wash it white as fnowe, whereto ferues mercy
But to confron the viſage of offence?

And what's in prayer but this two fold force,
To be foreitaled ere we come to fall,

50 Or pardon'd being downe? then I'le looke vp.
My fault is paſt, but oh what forme of prayer
Can ferue my turne? forgiue me my foule murther,
That cannot be ſince I am ſtill poſſeſt
Of thoſe effects for which I did the murther;
My Crowne, mine owne ambition, and my Queene;
May one be pardond and retaine th'offence?
In the corrupted currents of this world,
Offences guilded hand may ſhoue by iuſtice,
And oft tis feene the wicked prize it ſelfe

60 Buyes out the lawe, but tis not fo aboue,
There is no thuffling, there the action lies
In his true nature, and we our felues compeld
Euen to the teeth and forhead of our faults
To giue in euidence, what then, what reſts?
Try what repenteſce can, what can it not,
Yet what can it, when one cannot repenteſce?

O wretched ſtate, ô boſome blacke as death,
O limed foule, that ſtruggling to be free,
Art more ingaged; helpe Angels, make assay,
70 Bowe ſtubborne knees, and hart with ſtrings of ſteale,
Be foſt as ſinnewes of the new borne babe,
All may be well.

Enter Hamlet.

46 F. has a question mark after *fnowe*, but none is needed till after *offence*.
50 Q. *pardon*; F. correctly *pardon'd*. Perhaps Shakespeare wrote *pardon'd*,
which, misread as *pardon*, was set up *pardon*.
Q. has a comma after *downe*; the question mark is supplied from F.
So also after *turne*, l. 52.
58 Q. *ſhowe*, a minim error; F. correctly *ſhoue*.
64 Q. has commas after *then* and *reſts*; F. question marks in both places.
Only the ſecond of these ſeems needed.
69 Q. *ingaged*; F. *ingag'd*, perhaps to normalize the meter.
There is no punctuation after **Angels** in Q.; the necessary comma is
supplied from F.

Ham. Now might I doe it pat, now a is a-praying,
 And now Ile doo't, and so a goes to heauen,
 And so am I reuendgd, that would be scand,
 A villaine kills my father, and for that,
 I his sole sonne, doe this same villaine fend
 To heauen.
 Why, this is base and silly, not reuendge,
 80 A tooke my father grossly full of bread,

73 Q. *doe it, but now a is a praying*
 F. *do it pat, now he is praying*

All editors accept the F. *pat* which is so much more forcible than Q. *but* that it is hard to imagine it an actor's or scribe's alteration. Wilson suggests that the Q. printer misread *a* as *u*, as often happens, set up *put* and miscorrected to *but*, punctuating accordingly.

F. modernizes the first *a* in this line to *he* and omits the second, which should be connected with *praying* by a hyphen. Cf. l. 91 below.

75 Q. *reuendge*; F. *reueng'd*. Q. misreads final *d* as *e*. The spelling with internal *d* is not uncommon; cf. ll. 79, 84 below. The comma after *scand*, wanting in Q., is supplied from F.

77 F. *foule Sonne*. A ms. spelling *soule* (sole) has been misread as *foule*.

78 F. prints *To Heauen* as the first words of l. 79.

79 F. *Oh* for Q. *Why*, an actor's alteration.

Q. *base and silly*; F. *hyre and Sallery*, followed by all editors down to Wilson. He declares that *hyre* is plainly a conjecture for some indecipherable word in the ms. that lay before the scribe, and that *silly* of Q. is a misprint of *sallery* through an omission of letters. He reads therefore in the Cambridge edition

This is bait and salary, not revenge

There are, it would seem, rather strong objections to this emendation; it implies in the first place a double error by the Q. printer turning *bate*, a spelling Wilson assumes without sufficient authority, into *base* and reducing *fallery* to *silly*. Further it implies that while the F. scribe could read *fallery* in his copy he was so puzzled by *base* that he substituted for it *hyre*, a word with no graphical similarity, probably suggested by the following *fallery*, a word, by the way, which occurs nowhere else in Shakespeare.

It would seem better to let the Q. text stand and explain it. The killing of Claudius at prayer seems to Hamlet *base*, i.e. a low act, not of course from an ethical standpoint, but low in the sense of imperfect compared with the deed to be revenged; "He took my father grossly, full of bread, with all his crimes broad blown." The word *silly* seems repugnant to the modern ear in this context; but Shakespeare uses it repeatedly (*T. of S.*, 5.2.124; *R. II*, 5.5.25; and *Leor*, 2.2.109) in the sense of feeble, foolish, senseless. Any one of these meanings would fit the context since to kill Claudius at prayer and send him to heaven would be a feeble, senseless act. If we retain Q. we must suppose the reading of F. to be the daring emendation of a scribe who, like modern editors, was dissatisfied with "base and silly."

80 F. *He* for Q. *A.*

With all his crimes broad blowne, as flush as May,
And how his audit stands who knowes fauie heauen,
But in our circumstance and course of thought,
Tis heauy with him: and am I then reuenged
To take him in the purging of his soule,
When he is fit and feasond for his passage?
No.

Vp fword, and knowe thou a more horrid hent,
When he is drunke asleepe, or in his rage,

90 Or in th'inceftious pleasure of his bed,
At game a-fwearing, or about fome act
That has no relish of faluation in't,
Then trip him that his heels may kick at heauen,
And that his soule may be as damnd and black
As hell whereto it goes; my mother ftaies,
This phifick but prolongs thy sickly daies. *Exit.*

King. My words fly vp, my thoughts remaine belowe,
Words without thoughts neuer to heauen goe. *Exit.*

III. iv. *Enter Gertrud and Polonius.*

Pol. A will come strait, looke you lay home to him,
Tell him his pranks haue beene too broad to beare with,
And that your grace hath screend and stood betweene

81 Q. *Withall*; F. correctly **With all**.

Q. *braod*; F. **broad**; cf. 1.1.161 and 3.1.2.

F. *fresh* for Q. *flush*, a scribal paraphrase.

87 F. prints *No.* as the last word in 1. 86.

89 Q. *drunke, a sleepe*; F. **drunk asleepe**: followed by all editors. It seems to be required by the context since Hamlet wishes to catch his uncle in an act "that has no relish of salvation in't." The Q. *a sleepe*, i.e. sleeping, does not denote such an act, whereas the F. *drunk asleepe*, i.e. in a drunken slumber, gives what is needed. It seems that the Q. printer misunderstood the context and set a disturbing comma between *drunk* and *a sleepe*. On the other hand the colon after *asleepe* in F. is too heavy.

91 F. *At gaming, swearing*, followed by most editors, but Q. gives good sense, i.e. swearing while at his game, cursing the cards or dice. Read **a-fwearing**.

97 The comma wanting after *belowe* in Q. is supplied from F.

Act 3, scene 4

1 F. *He* for Q. *A.*

2 Q. *braod*; F. **broad**; cf. 3.3.81 above.

Much heate and him, Ile silence me euen heere,
Pray you be round with him.

Ger. Ile warrant you, feare me not,
With-drawe, I heare him comming. *Enter Hamlet.*

Ham. Now mother, what's the matter?

Ger. Hamlet, thou haft thy father much offended.

10 Ham. Mother, you haue my father much offended.

Ger. Come, come, you anfwere with an idle tongue.

Ham. Goe, goe, you question with a wicked tongue.

Ger. Why how now Hamlet?

Ham. What's the matter now?

Ger. Haue you forgot me?

Ham. No by the rood not so,

You are the Queene, your husbands brothers wife,

And would it were not so, you are my mother.

Ger. Nay, then Ile set thofe to you that can speake.

4 QF. **silence**. Many editors accept Hanmer's conjecture, *sconce*, which is supported by Q.₁ *fhrowde*. But apart from the reading of the two good texts, **silence** is a better word; Polonius means to hide in silence; he breaks his silence and dies as a result. Carew in his translation of Tasso's *Godfrey* (1594, p. 13 of 1881 reprint) writes:

the old man silenst here

to mark the close of Peter's speech, a usage closely parallel to the present instance.

5 Q. omits **with him**, supplied from F. It seems necessary here; the phrase **round with him** is more idiomatic than the simple **round** of Q.; cf. *N.E.D.* *sub round*, 13.

Q. has the s.d. *Enter Hamlet* after the speech of Polonius and before the Queen's reply. This is, of course, too early and resembles the usual anticipatory stage directions of F. Here, however, F. rightly places the entrance of Hamlet after the Queen's speech.

Q. omits the F. line: *Ham. within. Mother, mother, mother* after l. 5. This seems very like an actor's interpolation to mark his entrance—Burbadge exaggerating Hamlet's trick of repetition—suggested, perhaps, by the Queen's words *I hear him*. A similar phrase in Q.₁. *Mother, mother, O are you here?* shows that some such line was spoken on Shakespeare's stage.

6 Q. **wait**; F. correctly **warrant**; cf. note on 2.1.38 above. *

12 F. **idle**, for Q. **wicked**, repeated from *idle* in the line above.

16 F. **But would you were not so**. The scribe has been tampering with the text here. Thinking that Hamlet's wish, *would it were not so*, referred to what he had just said, *your husband's brother's wife*, he altered **And** to **But**, it later in the line to *you*, and set a period after *so*. Obviously this ruins the sense of the passage. Yet it has been followed by some editors.

Ham. Come, come, and fit you downe, you shall not boudge,
You goe not till I set you vp a glasse

20 *Where you may see the inmost part of you.*
Ger. What wilt thou doe, thou wilt not murther me,
Help me how.
Pol. What how helpe.
Ham. How now, a Rat, dead for a Duckat, dead.
Pol. O I am flaine.
Ger. O me, what haft thou done?
Ham. Nay I knowe not, is it the King?
Ger. O what a rash and bloody deede is this.
Ham. A bloody deede, almost as bad, good mother
As kill a King, and marry with his brother.

30 *Ger.* As kill a King.
Ham. I Lady, it was my word.
Thou wretched, rash, intruding foole farewell,
I tooke thee for thy better, take thy fortune,
Thou find'st to be too busie is some danger,
Leaue wringing of your hands, peace fit you downe,
And let me wring your hart, for so I shall
If it be made of penitible stiffe,
If damned custome haue not brafd it fo,
That it be prooфе and bulwark against fence. 3

40 *Ger.* What haue I done, that thou dar'st wagge thy tongue
40 *In noife so rude against me?*
Ham. Such an act
That blurres the grace and blush of modesty,
Cals vertue hypocrit, takes of the Rose
From the faire forehead of an innocent loue,

20 *Q. the most; F. the inmost.* Wilson suggests that Shakespeare wrote *thinmost* or *thenmost* and that the Q. printer misunderstood and misdivided the phrase. F. gives the required sense and true meter.

22 It is interesting to note that F. makes the Queen cry *helpe* twice and Polonius thrice, instead of the one call by each in Q. Wilson suspects a Q. omission here, but it seems more likely that we have to do with actors' interpolations.
F. hoa for Q. how in both lines.

23 F. has a question mark after **Rat**. Hamlet's speech may be an exclamation as well as a question.

30 F. 'twas for Q. it was, an alteration *metris causa*.

32 F. thy *Betters*. The singular *better* of Q. with its direct reference to the King is required by the context.

38 F. is for Q. be, an attempt to correct Shakespeare's grammar.

And sets a blifter there, makes marriage vowes
 As falfe as dicers oathes, ô such a deede, ?
 As from the body of contraction plucks ?
 The very soule, and sweet religion makes
 A rapfedy of words; heauens face dooes glowe ?
 And this solidity and compound masse
 50 With heated vifage, as against the doome
 Is thought-fick at the act
 Quee. Ay me, what act
 That roares so lowd, and thunders in the Index?

44 F. *makes* for Q. *sets*, anticipating a second *makes* in the same line.
 48-51 A difficult passage. The Q. text

heauens face dooes glowe
Ore this solidity and compound masse
With heated vifage, as against the doome
Is thought fick at the act

is plainly corrupt and leaves *Is thought fick* without a subject. F. 'emending doth for *dooes*, *Yea* for *Ore* and *triftfull* for *heated*, shows a brave attempt on the scribe's part to clear up the passage; it certainly makes better sense. It seems probable that a carelessly written *and* in Shakespeare's ms. was mistaken by the Q. printer for *ore*, an easy misreading in Elizabethan script (cf. note on l. 57 below), and that the F. scribe made the sense clear by substituting the emphatic *Yea*. It is, however, hard to explain the change of *heated* to *triftfull*; indeed Greg (M.L.R., Vol. XXX, p. 85) thinks *triftfull* the original and *heated* another Q. misprint.

With the alteration of *Ore* to *And* it is possible to explain the passage as follows: heaven's face glows (with shame) and this mass (the earth) reflecting in its heated surface the glow of heaven, as it will against the doom (before the Last Judgment), is sick at the thought of your act; in other words heaven and earth alike blush and are sickened by your act. It may be well to note that Wilson thinks the phrase *this solidity and compound masse*, refers to the moon and that the whole passage alludes to an eclipse of sun and moon. But this seems far-fetched: *this solidity* can hardly be the distant moon, rather it is the "sure and firm set earth" of *Mac.*, 2.1.56 and the notion that sun and moon blush at the Queen's deed seems less natural than that heaven and earth abhor it.

An emendation suggested by Pope 'Tis for *Is* in the last line of the passage has been accepted by some editors and gives a simpler construction and a possible sense: heaven's face glows o'er the earth; it (heaven) is sick at the thought of your act. On the whole it seems better to accept the emendation *And* for *Ore* and interpret as above.

Q. omits the hyphen in *thought-fick*, supplied from F. It is not unlikely that Shakespeare himself was responsible for this omission.

52 Q. prints *Ham.* as the speech-heading before this line instead of before l. 53 where it belongs. This error, possibly due to a careless placing of the speech-heading in the ms., led to the printer's placing a question mark after *act*, which he took to be the last word of the Queen's speech, and a comma after *Index* where the question mark should stand. F. corrects the assign-

Ham. Looke heere vpon this Picture, and on this,
The counterfeit presentment of two brothers,
See what a grace was feated on this browe,
Hiperions curles, the front of *Ioue* himfelfe,
An eye like *Mars*, to threaten and command,
A station like the herald *Mercury*,
New lighted on a heauen-kissing hill,
60 A combination, and a forme indeede,
Where euery God did feeme to set his feale
To give the world assurance of a man,
This was your husband, looke you now what followes.
Heere is your husband like a mildewed eare,
Blasting his wholsome brother, haue you eyes,
Could you on this faire mountaine leue to feede,
And batten on this Moore; ha, haue you eyes?
You cannot call it loue, for at your age
The heyday in the blood is tame, it's humble,
70 And waits vpon the iudgement, and what iudgement
Would step from this to this, fence sure youe haue
Els could you not haue motion, but sure that fence
Is appoplext, for madnesse would not erre
Nor fence to extacie was nere so thral'd
But it referu'd some quantity of choise

ment of speeches, but prints the Queen's speech as prose without a question mark. The correction was, no doubt, due to the prompter.

Q. *low'd*; F. *lowd*.

55 F. *his Brow*; as often F. avoids the use of the demonstrative pronoun.

57 F. *or* for Q. *and*; cf. note on ll. 48-51 above.

59 Q. *a heave, a kissing hill*; F. *a heauen-kissing hill*. Evidently Shakespeare's final *n* in *heauen* looked like an *a* to the Q. printer who thereupon did the best he could—which made nonsense—with his copy by placing a comma after *heave*, which he took to be an unfamiliar noun in apposition to *a kissing hill*. F. corrects.

64 Q. *mildewed*; F. *Mildew'd* to denote the dissyllabic pronunciation.

65 Q. *brother*; F. *breath*; an interesting example of the scribe's tampering with the text. The word *Blasting* led him to believe that *breath* rather than *brother* should follow it. He did not stop to consider the context.

67 Both Q. and F. read *Moore*. Wilson thinks that the capitalization was meant to emphasize the pun; *moor* may mean "swamp" or "blackamoor," "negro."

Instead of Q's one question mark after *eyes* in this line, F. has four such marks, after *eyes* (l. 65) *Moore*, *Ha* and *eyes* (l. 67). F. is pointing for the actor's benefit.

71-6 The words from *fence* to *difference* are omitted in F., a cut so deftly made that it has sometimes been ascribed to Shakespeare himself.

To ferue in such a difference, what deuill waf't
 That thus hath cofund you at hodman-blind?
 Eyes without feeling, feeling without sight,
 Eares without hands or eyes, smelling fance all,
 80 Or but a sickly part of one true fence
 Could not so mope: ô shame where is thy blush?
 Rebellious hell,

If thou canst mutine in a Matrons bones,

To flaming youth let vertue be as wax

And melt in her owne fire, proclame no shame
 When the compulsiue ardure giues the charge,
 Since frost it selfe as actiuely doth burne,
 And reason panders will.

Ger. O Hamlet speake no more,

Thou turnst my eyes into my very soule,

90 And there I fee fuch blacke and greined spots
 As will leaue there their tinct.

76 Q. *wast*; F. *was't*.

77 Q. *hodman* blind; F. *hoodman-blinde*? The Q. *hodman* is an old spelling of *hoodman*; *hoodman-blind* means blindman's-buff and requires the hyphen. The question mark of F. is needed here.

78-81 F. omits the words **Eyes without . . . fo mope**; probably another cut to help the actor in this long and difficult speech. Here as elsewhere the cuts delete passages of more or less formal psychology. It has, indeed, been suggested that such passages were later inserted by Shakespeare in the ms. sent to the printer, but this seems hardly likely. It is necessary in this passage to delete the Q. comma after **hands** (l. 79) in order to make sense; **fance**, a sixteenth century spelling of *sans*, is found also in the Q. of *L.L.L.* (5.1.91) where F. has *sans*.

81-2 Q. prints **Rebellious hell**, as one short line. Most editors print **Could not so mope** as a short line and join **Rebellious hell** with **O Shame** etc., as in F., to make a full line. Van Dam deletes **Rebellious hell** and thereby ruins the sense of the passage.

88 F. *As* for Q. *And*, an arbitrary change.

Q. *pardons*; F. correctly *panders*. The Q. printer misread *n* as *r* and *e* as *o* and consequently set up a word which makes nonsense of the passage.

89 Q. *my very eyes into my soule*; F. *mine eyes into my very soule*. Q. shows the printer's error of transposition; cf. note on 3.2.409 above.

90 Q. *greeued*; F. correctly *grained*. Shakespeare probably wrote *greined* and the Q. printer after misreading *n* as *u* corrected his *grieued* to *grieved* i.e. *grieved*.

91 Q. **As will leaue there their tin'ct**; F. **As will not leaue their Tinct**. Many editors, including Wilson, follow F.; but Q. gives perfect sense. F. reads like the emendation of the scribe offended by the repetition of *there*, *their*, a repetition and play on words quite in Shakespeare's manner. The strange form *tin'ct* in Q. is due to the printer who may have thought the word a participle; the capital *T* in F. emphasizes it as a noun.

Ham. Nay but to liue
In the ranck sweat of an inseimed bed
Stewed in corruption, honyng, and making loue
Ouer the nasty stie.

Ger. O speake to me no more,
These words like daggers enter in my eares,
No more sweete *Hamlet*.

Ham. A murtherer and a villaine,
A flauie that is not twentith part the tythe
Of your precedent Lord, a vice of Kings,
A cut-purfe of the Empire and the rule,
100 That from a shelfe the precious Diadem stole
And put it in his pocket.

Ger. No more.

Enter Ghost.

Ham. A King of shreds and patches,
Sau me and houer ore me with your wings
You heauenly gards: what would your gracious figure?

Ger. Alas hee's mad.

Ham. Doe you not come your tardy foone to chide,
That lap'ft in time and pafion lets goe by
110 Th'important acting of your dread command? ô fay.

Ghost. Doe not forget, this visitation
Is but to whet thy almost blunted purpose,
But looke, amazement on thy mother fits,
O step betweene her and her fighting foule,
Conceit in weakeft bodies strongest workes,
Speake to her *Hamlet*.

Ham. How is it with you Lady? ,

Ger. Alas how is't with you?
That you doe bend your eye on vacancie,

95 F. *mine cars*. Cf. note on 1.5.41 above.

97 Q. *twentith*; F. *twentieth*, a modernization.

F. misprints *patt* for Q. *part*.

Q. *kyth*; F. correctly *tythe*. Some forms of *t* in Elizabethan script might easily be misread as *k*.

104 F. *you gracious figure*; the final *r* in *your* has been dropped by scribe or printer. ,

110 Q. has a comma after *command*; the question mark is supplied from F. Both Q. and F. print ô (F. *Oh*) *fay* at the end of this line, probably following Shakespeare's ms. Modern editors print it as a short line.

114 Both Q. and F. read *her, and her*; but the comma after the first *her* is useless and misleading.

116 In the Queen's speech Q. has *is't*; F. *is't*.

117 F. mars the meter by omitting *doe*.

And with th'incorporall ayre doe hold discourse,
Foorth at your eyes your spirts wildly peep,

120 And as the sleeping fouldiers in th'alarme,
Your bedded haire like life in excrements
Start vp and stnd an end, ô gentle sonne
Vpon the heat and flame of thy distemper
Sprinkle coole patience, whereon doe you looke?

Ham. On him, on him, looke you how pale he glares,
His forme and caufe conioynd, preaching to stones
Would make them capable, doe not looke vpon me,
Leaft with this pittious action you conuert
My stearne effects, then what I haue to doe

130 Will want true culour, teares perchance for blood.

Ger. To whom doe you speake this?

Ham. Doe you see nothing there?

Ger. Nothing at all, yet all that is I fee.

Ham. Nor did you nothing heare?

Ger. No nothing but our felues.

Ham. Why looke you there, looke how it steales away,
My father in his habit as he liued,

Looke where he goes, euen now out at the portall. *Exit Ghost.*

Ger. This is the very coynage of your braine,
This bodilesse creation extacie
Is very cunning in.

Ham. Extacie?

140 My pulfe as yours doth temperatly keepe time,
And makes as healthfull musicke, it is not madnesse

118 F. *their corporal*, showing at once misreading of *n* as *r* and false division of words.

121 Both Q. and F. *haire*. Wilson like most editors reads *hairs* a needless change; *haire* is used collectively.

127 Q. has a comma, the characteristic "light" pointing of this text, after *capable*; F. has a period.

131 F. *to who*, a miscorrection.

138 Both Q. and F. print the words *is very cunning in* at the end of this line, probably following Shakespeare's ms.

139 Q. omits Hamlet's repetition of his mother's word *Extasie*? It is supplied from F. followed by a question mark which may stand for an exclamation. The repetition is so effective that it seems better to attribute it to Shakespeare and assume an omission in Q. than to suppose it an actor's interpolation. Moreover, if read, in connection with the extra-metrical words *is very cunning in* at the close of the preceding line, it gives us a line wanting only an unstressed syllable, a lack supplied by a pause between the speeches.

That I haue vtred, bring me to the test,
 And I the matter will reword, which madnesse
 Would gambole from, mother for loue of grace,
 Lay not that flattering vnction to your foule
 That not your trespass but my madnesse speakes,
 It will but skin and filme the vicerous place
 Whiles ranck corruption mining all within
 Infects vnfeene, confesse your selfe to heauen,
 150 Repent what's past, atoyd what is to come,
 And doe not spread the compost on the weedes
 To make them rancker, forgiue me this my vertue.
 For in the fatnesse of these purfie times
 Vertue it selfe of vice must pardon beg,
 Yea curbe and woe for leaue to doe him good.
Ger. O Hamlet thou hast cleft my hart in twaine.
Ham. O throwe away the worler part of it,
 And liue the purer with the other halfe,
 Good night, but goe not to my Vncles bed, *Ham.*
 160 Assume a vertue if you haue it not.
 That monster custome, who all fence doth eate
 Of habits euill, is angell yet in this
 That to the vfe of actions faire and good,

143 Q. omits I, supplied from F.

145 F. *a flattering.* As often F. weakens the demonstrative force of Q.

148 F. *Whils't* for Q. *Whiles.* Shakespeare uses either form.

151 F. *or* for Q. *on*, another r: n confusion.

152 F. *rankc*, perhaps repeating this word from l. 148, but it may be a scribal error.

153 F. *this* for Q. *these*, perhaps a compositor's error.

155 Q. *curbe*; F. *courb*, variants of a verb meaning "to bow," "to stoop." Shakespeare does not use it in this sense elsewhere. F. *woe* for Q. *wooe*.

158 Q. *leaue*; F. correctly *liue*. Shakespeare may have written *leue* a sixteenth century variant of *live*, or even *liue* with an undotted *i*. In either case the Q. printer miscorrected it to *leaue*. It is possible, of course, that the printer's eye was caught by *leaue* three lines above and that he set up this word here. Cf. note on 5.2.356.

159 F. *mine* for Q. *my*.

160 Q. *Affjune*, a minim error. F. correctly *Assume*.

Both Q. and F. have a comma after *not*; a period seems needed.

161-5 F. omits all from **That monster to put on** and prints **refraine to night** as the end of l. 160. Evidently Hamlet's role in this scene was heavily cut—
 and small wonder.

161-5 Q. *eate Of habits deuill*, etc., the text may be interpreted as it stands, thus: "custom, that monster, who deadens sense, though of habits (in garb)

He likewife giues a frock or Liuery
 That aptly is put on, refraine to-night,
 And that shal lend a kind of easines
 To the next abstinenesse, the next more easie:
 For vfe almost can change the stamp of nature,
 And either [curb] the deuill, or throwe him out
 170 With wonderous potency: once more good night,
 And when you are desirous to be b'lest,
 Ile blesing beg of you, for this same Lord
 I doe repent; but heauen hath pleaid it fo
 To punish me with this, and this with me,
 That I must be their scourge and minister,
 I will bestowe him and will answere well
 The death I gaue him; so againe good night
 I must be cruell only to be kinde,

a devil, is yet an angel in this respect that he gives a livery (a recognized uniform) to the practice of good actions." This interpretation, however, seems to strain the sense of *all fence doth eate*. It seems better to accept, with Wilson, Theobald's emendation *evil* for *deuill*. Shakespeare may well have written *eule* (cf. *dram of eale*, 1.4.36 and note *ad. loc.*). Then a common misreading by the printer of *e* as *d* would give *dule*, which suggested *deuill*, a suggestion perhaps promoted in his puzzled mind by the word *angell* immediately following. The contrast in the passage is not between *devil* and *angel*, but between *habits evil* and *actions fair and good*. The absence of any punctuation after *eate* goes to show that the sense ran on to the next phrase and that of *habits evill* is to be construed with *fence*. We may interpret as follows: custom, the monster who eats (destroys) all sense (recognition) of evil habits, nevertheless plays an angel's part in giving a livery (uniform) to the practice of good actions.

165 Q. omits the necessary comma after *put on* and prints *to refraine night*, a transposition which F. corrects.

167-70 F. omits all from **the next more to potency**, another cut in Hamlet's role.

169 Q. **And either the deuill.** The printer has dropped the necessary verb. An early emendation *Maister* (*master*) in Q.₄ has been accepted by many editors who apparently did not notice that Q.₄ read *And Maister*, eliminating *either* and ruining the meter. Malone's conjecture *curb* is supported by *M. of V.*, 4.1.217 *curb this cruel devil*. Plainly a monosyllabic verb is wanted and *curb* is the best proposed. Wilson's suggestion that an original *exorcise* in the ms. was misread as *either* is not satisfactory; *and exorcise the devil or throw him out* seems to contrast two verbs, *exorcise* and *throw out*, which mean the same thing.

Thus bad beginnes, and worfe remaines behind.
180 One word more good Lady.
 Ger. What shall I doe?
 Ham. Not this by no meanes that I bid you doe,
Let the blowt King tempt you againe to bed,
Pinch wanton on your cheeke, call you his Mouse,
And let him for a paire of reechie kis ses,
Or padling in your necke with his damn'd fingers,
Make you to rauell all this matter out
That I effentially am not in madnesse,
But mad, in craft, 'twere good you let him knowe,
For who that's but a Queene, faire, sober, wife,
190 Would from a Paddock, from a bat, a gib,
Such deare concernings hide, who would doe so?
No, in despight of fence and fecrecy,
Vnpeg the basket on the houfes top,
Let the birds fly, and like the famous Ape,
To try conculusions in the basket creepe,
And breake your owne necke downe.

179 Q. *This*; F. *Thus*, a necessary correction accepted by all editors but Wilson who thinks *This* refers to the corpse of Polonius and says that hitherto the couplet has "eluded explanation." But the sense of F. seems clearer than that of Q.; *Thus*, in this way, by the killing of Polonius, a bad beginning has been made, whereas "this corpse begins bad" seems almost nonsense. A similar confusion between *this* and *thus* appears in 4.5.68 where F. has *this*, a patent mistake for Q. *thus*.
180 F. omits the half-line **One . . . Lady**, apparently a careless slip in transcription or printing since it is needed to make a full line with the Queen's speech which follows.
182 Q. *Blowt* (i.e. bloat); F. *blunt* a misprint, *o* as *u* and minim error.
Q. *temp't*; F. *tempt*.
185 Q. has a period; F. rightly a comma after *ingers*.
186 Q. *rouell*, an *o* for *a* misreading, F. correctly *rauell*.
188 F. *made* perhaps due to the following in *craft*.
Q. *'twere*; F. *'Twere*, the capital *T* is due to F.'s placing a period after *craft*.
190 ~~Q.~~ *paddack*. There seems to be no authority for this form; probably we have here the common *o* as *a* misreading. F. corrects *Paddocke*.
191 Q. and F. have a comma after *fo*. A question mark is needed.

Ger. Be thou assur'd, if words be made of breath
And breath of life, I haue no life to breath
What thou haft sayd to me.

200 *Ham.* I must to *England*, you knowe that.

Ger. Alack

I had forgot. Tis so concluded on.

Ham. Ther's letters feald, and my two Schoolefellowes,
Whom I will trust as I will Adders fang'd,
They beare the mandat, they must sweep my way
And marshall me to knauery: let it worke,
For tis the sport to haue the enginer
Hoift with his owne petar, an't shall goe hard
But I will delue one yard belowe their mines,
And blowe them at the Moone: ô tis most sweete

210 When in one line two crafts directly meeete,

This man shall fet me packing,
Ile lugge the guts into the neighbour roome;
Mother good night indeed, this Counfayler
Is now most ill, most secre, and most graue,
Who was in life a foolish prating knaue.
Come fir, to draw toward an end with you.
Good night mother.

Exit.

201 Q. prints this as two lines, ending *forgot* and *on*; F. as one with a double feminine ending. The word *Alacke* belongs to and completes l. 200.

202-10 F. omits all from *Ther's letters* to *meete*. Here, as before, the role of Hamlet has been cut. It seems strange that lines showing Hamlet's distrust of his companions which later leads him to open the sealed letters should have been deleted from an acting version.

213 Q. has a comma after *indeed*; F. a period after *good night*. The Q. punctuation probably preserves Shakespeare's intention; Hamlet bids a loving "goodnight indeed" to his mother and then turns to the corpse of Polonius. The F. punctuation linking *Indeede* with what follows is less forcible.

215 Q. a *most foolish*. The *most*, which ruins the meter, has been caught by the printer from the preceding line. F. rightly omits the word.

217 For the s.d. at the close of this scene Q. has simply *Exit*; F. *Exit Hamlet tugging in Polonius*, the prompter's direction to the actors.

IV. i *Enter King, and Queene, with Rosencrans
and Guyldensterne.*

King. There's matter in these fighes, these profound heaues,
You must translate, tis fit we vnderstand them,
Where is your sonne?

Ger. Beftow this place on vs a little while.

Exeunt Ros. and Guyld.

Ah mine owne Lord, what haue I feene to night?

King. What *Gertrud*, how dooes *Hamlet*?

Ger. Mad as the fea and wind when both contend
Which is the mightier, in his lawleſſe fit,
Behind the Arras hearing ſome thing ſtirre,

10 Whyps out his Rapier, cryes a Rat, a Rat,
And in this brainiſh apprehenſion kills
The vnſeeſe good old man.

King. O heauy deede!

It had been ſo with vs had wee been there,
His libertie is full of threates to all,
To you your ſelfe, to vs, to euery one,
Alas, how shall this bloody deede be anſwer'd?

Act 4, scene 1

1 For the s.d. which opens this scene Q. has **Eenter King and Queene, with Rosencrans and Guyldensterne**; F. simply *Enter King* which shows a prompter's alteration for stage economy. Q. brings *Ros.* and *Guyld.* on the stage only to dismiss them at l. 4 (without, however, marking their exit at that point) and recalls them at l. 31. F. postpones their entrance till l. 32 when they enter at the call of the King. We may imagine that Shakespeare meant to have the King attended on his entrance to the Queen's chamber by these trusted friends. Q. has not marked an exit for the Queen at the close of the preceding scene so that the entrance given her in this s.d. is not needed; probably it was due to Shakespeare's haste in writing; he needed the Queen on in this scene and included her name with that of the others. On Shakespeare's stage the action at this point was continuous; the King enters to find the Queen where Hamlet had left her; there should be no scene—much less an act—division between 3.4 and 4.1.

1 F. *matters*, a scribal or printer's error.

4 Omitted in F. since Rosencrans and Guyldensterne to whom it is addressed are not present; see preceding note. It is necessary after this line to add the s.d. marking their exit omitted in Q.

5 F. *my good Lord*, a hack phrase substituted by actor or scribe for the more intimate address of Q.

7 F. *Seas*, an arbitrary change; the commas after *Seas* and *winde* are characteristic of the heavy punctuation of F.

10 F. mars the meter by reading: *He whips his Rapier out, and cries*, probably a bit of careless transcription.

11 F. *his* for Q. *this*, avoiding the demonstrative.

It will be layd to vs, whose prouidence
 Should haue kept short, restraind, and out of haunt
 This mad young man; but so much was our loue,
 20 We would not vnderstand what was most fit,
 But like the owner of a foule disease
 To keepe it from divulging, let it feede
 Euen on the pith of life: where is he gone?

Ger. To draw apart the body he hath kild,
 Ore whom, his very madnes like some ore
 Among a minerall of mettals base,
 Showes it selfe pure, a weepes for what is done.

King. O *Gertrud*, come away,
 The funne no sooner shall the mountaines touch,
 30 But we will ship him hence, and this vile deede
 We must with all our Maiestie and skill
 Both countenaunce and excuse. Ho *Gyldensterne*,

Enter Ros. & Guild.

Friends both, goe ioyne you with some further ayde,
Hamlet in madnes hath *Polonius* slaine,
 And from his mothers clofet hath he drag'd him,
 Goe feeke him out, speake fayre, and bring the body
 Into the Chappell; I pray you haft in this. *Exeunt Gentlemen.*
 Come *Gertrud*, wee'le call vp our wifest friends,
 And let them know both what we meane to doe
 40 And whats vntimely doone,

22 F. *let's it*. Apparently the scribe took *owner* (l. 21) as the subject of *let* and altered the verbal form to correct, as he thought, Shakespeare's bad grammar.

27 F. *He* for Q. a.

31 Q. sets the s.d. **Enter Ros. & Guild.** after this short line for typographical reasons. Their proper entrance is after the King's call in l. 32, but this line is too long to permit the printing of the s.d. in the right hand margin.

35 F. *Cloffets*, another wrong plural; cf. l. 7 above.

Q. *dreg'd*; but there seems no authority for this form; it is probably an a as e misreading. F. correctly *drag'd*.

36 There is no point after *out* in Q.; the comma is supplied from F.

37 Q. has a comma at the end of this line, standing, as often, for a period as in F.

After this line F. has the s.d. *Exit Gent*, marking the exit of *Rosencrans* and *Gyldensterne*. There is no s.d. here in Q.

39 F. *To let*, a scribal change.

Whose whisper ore the worlds dyameter,
As leuell as the Cannon to his blanck,
Transports his poyfned shot, may misse our Name,
And hit the woundlesse ayre, ô come away,
My foule is full of discord and difmay.

Exeunt.

IV. ii. *Enter Hamlet, Rosencrans and others*

Ham. Safely stowd,

But soft, what noyse, who calls on *Hamlet*?

Gentlemen within. Hamlet, Lord Hamlet.

O heere they come.

Rof. What haue you doone my Lord with the dead body?

Ham. Compounded it with duft whereto tis kin.

Rof. Tell vs where tis that we may take it thence.

And beare it to the Chappell.

Ham. Doe not beleuee it.

10 *Rof.* Beleuee what?

Ham. That I can keepe your counfaile & not mine owne,
befides to be demaunded of a iþunge, what replycation shoule be
made by the fonne of a King.

41-4 F. omits all from **Whose whisper to ayre**. Apparently there was some confusion in the ms. here. Wilson makes the interesting suggestion that Shakespeare meant to omit these lines and marked them for deletion with some sort of a bracket which appeared to cancel only the last half of l. 40. Consequently the Q. printer omitted the words in that half-line but set up the rest of the passage without noticing that he left **whose whisper** hanging in the air without an antecedent. Various conjectures have been made as to the omitted phrase, of which the Theobald-Capell: *So haply Slander is as good as any.*

Act 4, scene 2

The Q. s.d. at the beginning of this scene: *Enter Hamlet, Rosencrans and others*, may represent Shakespeare's hasty note of the actors wanted in the scene. Certainly Rosencrans and others do not enter till after l. 4. F. has the s.d. *Enter Hamlet* and, after his first words, the s.d. *Gentlemen within* and their call, *Hamlet, Lord Hamlet*, which is followed, after Hamlet's next speech, by the s.d. *Enter Rof. and Guildensterne*. This, of course, represents the prompter's rearrangement for the stage and has been accepted by most editors. The call *within* seems necessary to explain Hamlet's words, *who calls on Hamlet*. It may have been carelessly omitted by the Q. printer.

2 F. omits *but soft*.

6 Q. *Compound*; F. correctly *Compounded*. The Q. printer has dropped the final *-ed*.

10 Q. has a period after *what*; the question mark is supplied from F.

11 Q. has a comma; F. a period after *owne*. This comma is omitted in Griggs facsimile but is visible, if faint, in three photostats of Q. 1604.

Rof. Take you me for a spunge my Lord?

20 *Ham.* I sir, that fokes vp the Kings countenaunce, his rewards, his authorities, but such Officers doe the King best fer-
vice in the end, he keepes them like an ape an apple in the corner of his jaw, firt mouth'd to be last swallowed, when hee needs what you haue gleand, it is but squeefing you, and spunge you shall be dry againe.

Rof. I vnderstand you not my Lord.

Ham. I am glad of it, a knauish speech sleepes in a foolish eare.

Rof. My Lord, you must tell vs where the body is, and goe with vs to the King.

30 *Ham.* The body is with the King, but the King is not with the body. The King is a thing.

Guyl. A thing my Lord?

Ham. Of nothing, bring me to him.

Exeunt.

IV. iii. *Enter King, and two or three.*

King. I haue sent to feeke him, and to find the body,
How dangerous is it that this man goes loose,
Yet must not we put the strong Law on him,
Hee's lou'd of the distracted multitude,
VVho like not in their iudgement, but theyr eyes,

20 Q. like an apple; F. like an *ape*. Many editors follow the text of Q.₁ in an earlier scene (3.2): *as an Ape doth nuttes*. Wilson thinks the Q. text gives good sense, but the image of a king keeping an apple in the corner of his jaw is too ridiculous. Farmer's conjecture that Shakespeare wrote *like an ape an apple in the corner of his jaw*, is very plausible and explains both the Q. and the F. text. Misled by the similarity of *ape* and *apple* the Q. printer omitted *ape* and the F. scribe *apple*. The phrase *an ape an apple* might easily be misunderstood and misread.

31 Q. has a period; F. a dash after *thing*. Both points indicate an unfinished speech.

32 Q. has a period after *lord*; the question mark is supplied from F.

33 Q. omits the words *hide Fox and all after* found in F. Wilson thinks they were accidentally dropped by the Q. printer; but it seems not unlikely that they are an actor's interpolation to heighten the feigned madness of Hamlet in this scene. One may imagine Burbadge running off the stage with this cry as if Hamlet were playing *hide-and-seek*.

Act 4, scene 3

The F. s.d. before this scene has simply *Enter King*. The Q., as usual more prodigal of actors, shows Shakespeare's feeling that the King should not enter unaccompanied; cf. s.d. before 4.1. The F. version makes the King's speech a soliloquy; the Q. an address to his attendants, the "wisenst friends" of 4.1.38.

And where tis so, th'offenders scourge is wayed
But neuer the offence: to beare all smooth and euen,
This fuddaine fending him away must feeme
Deliberate paufe, difeases desperat growne,
10 By desperat applyance are reliu'd
Or not at all.

Enter Rosencrans and all the rest.

How now, what hath befalline?

Rof. Where the dead body is beftowd my Lord
VVe cannot get from him.

King. But where is hee?

Rof. Without my lord, guarded to know your pleasure.

King. Bring him before vs.

Rof. How! bring in the Lord. *They enter.*

King. Now Hamlet, where's Polonius?

Ham. At supper.

King. At supper, where?

20 *Ham.* Not where he eates, but where a is eaten, a certaine
conuocation of politique wormes are een at him: your worme is
your onely Emperour for dyet, we fat all creatures els to fat vs,
and wee fat our felues for maggots, your fat King and your leane

6 Q. *wayed*; F. *weigh'd*. Shakespeare must have meant the word to be pronounced as a monosyllable.

7 Q. *neuer*; F. *neerer*. The Q. form is the expansion in print of the monosyllabic *ne'er* which is required here by the meter. Either the F. scribe or his printer mistook *ne'er* for the comparative form of *near* and spelled it out *neerer*.

II The Q. s.d. *Enter Rosencrans and all the rest* is a good example of Shakespeare's hasty way of jotting down a s.d. in his ms., leaving the action to be worked out in rehearsal. Here he wants *Rosencrans* to enter with other gentlemen, but certainly not with Hamlet. F., representing the stage-practice, has him enter alone while Hamlet waits within under the guard of *Guildensterne*. Hamlet's entrance is marked in Q. by the indefinite *They enter* after l. 16, where F. has specifically *Enter Hamlet and Guildensterne*. To clear up the action F. reads in l. 16 *Hoa, Guildensterne? Bring in my Lord*; where Q. has only *How, bring in the Lord*. The exclamation mark after *How*, wanting in Q., is supplied from the question mark of F. After this s.d. *Enter Ros. etc.* Q. unnecessarily repeats the speech-heading *King.*

16 F. *my Lord*, the scribe's change to the more familiar form.

19 Q. has a comma after *supper* in the King's speech and a period after *where*; F. a question mark after both words. The second question mark suffices.

20 F. *he is for Q. a its.*

21 Q. *conuocation*, an *o* as *a* misreading; F. correctly *conuocation*.

begger is but variable seruice, two dishes but to one table, that's the end.

King. Alas, alas.

Ham. A man may fish with the worme that hath eate of a
30 King, & eate of the fish that hath fedde of that worme.

King. VVhat doost thou meane by this?

Ham. Nothing but to shew you how a King may goe a progresse through the guts of a begger.

King. Where is *Polonius*?

Ham. In heauen, send thether to see, if your messenger finde him not there, feeke him i'th other place your selfe, but if indeed you find him not within this month, you shall nose him as you goe vp the stayres into the Lobby.

40 *King.* Goe fecke him there.

Ham. A will stay till you come.

King. *Hamlet* this deede for thine especiall safety .

Which we do tender, as we deereley grieue

For that which thou hast done, must send thee hence
With fierie Quicknesse. Therefore prepare thy selfe,

The Barck is ready, and the wind at helpe,

Th'affociats tend, and euery thing is bent

For *England*.

25-30 F. omits all from **King. Alas** to **worme**. This seems to be an accidental omission by the scribe rather than a cut since something like this appears in Q.₁ and was therefore spoken on Shakespeare's stage.

31 Q. carelessly repeats the speech-heading *King King* here. F. correctly **King.**

37 Q. *thrre*. This misprint, found in all copies of Q. 1604 persists, according to Wilson, in the B.M. and T.C.C. copies of 1605. F. correctly **there**.

F. *indeed, if*, an arbitrary transposition.

38 F. *this moncth*, omitting **within** and reverting, surprisingly, to an old spelling of **month**.

41 F. *He and ye* for Q. **A and you**.

42 F. *this deed of thine, for thine*, apparently a scribal error; it adds a foot to the line and nothing to the sense. Wilson thinks it an actor's insertion.

45 Q. has a period after **hence** and omits the words **With fierie Quicknesse**. There seems no explanation for this except the printer's carelessness. Yet it is strange that, omitting this phrase at the beginning of a line, he should have pushed the words that follow into proper alignment as verse and capitalized the first of them, **Therefore**. Possibly a proof-reader attended to this.

47 F. *at bent*. The eye of the scribe or the printer[¶] of F. was caught by *at* directly above in l. 46.

Ham. For *England*?

King. I *Hamlet*.

Ham. Good.

King. So is it if thou knew'ft our purposes.

50 *Ham.* I see a Cherub that fees the, but come for *England*,
Farewell deere Mother.

King. Thy louing Father *Hamlet*.

Ham. My mother, Father and Mother is man and wife,
Man and wife is one flesh, and so my mother:

Come for *England*. *Exit*.

King. Follow him at foote,

Tempt him with speede abord,

Delay it not, Ile haue him hence to night.

Away, for euery thing is seald and done

That els leanes on th'affayre, pray you make haft. *Exeunt*

60 And *England*, if my loue thou hold'ft at ought, *[Gentlemen.*

As my great power thercof may giue thee fence,

Since yet thy Cicatrice lookes raw and red,

After the Danish fword and thy free awe

Payes homage to vs, thou mayft not coldly set

Our soueraigne processe, which imports at full

By Letters congruing to that effect

The present death of *Hamlet*, doe it *England*,

For like the Hectique in my blood he rages,

And thou muft cure me; till I know tis done,

70 How ere my haps, my ioyes were nere begun. *Exit*.

48 Q. has a period; F. a question mark after Hamlet's *For England*. Wilson thinks "Hamlet's quiet assent is more forcible"; but the following words of the King: *I* (Ay) *Hamlet* sound like the answer to a question.

50 Q. *thè*, using the macron to save space in an unusually long line of prose. F. reads *him*, probably a mere misprint.

54 Q. omits the second *and*, supplied from F. It appears also in Q.1.

59 Neither Q. nor F. has an s.d. after *haft*, which is followed by a comma in Q. and a period in F. Evidently, however, the King dismisses his attendants here, for his following words must be regarded as a soliloquy. The s.d. *Exeunt Gentlemen* is needed.

66 Q. *congruing*; F. *coniuring*. Editors vary. The verb *congrue* appears in *K.H.V*, 1.2.182, where Q. reads *congrueth* and F. *congruing*. It seems better to retain this word than to follow the F. alteration to a more familiar word which had already begun to suggest the sense "request," "implore." Wilson thinks the F. scribe anticipated here the *coniuration* of 5.2.38.

70 Q. *will nere begin*; F. correctly *were nere begun*. The scene should end with a rhymed couplet. Wilson suggests that the Q. printer set up *begin* by mistake and that the proof-reader altered *were* to *will* to preserve the grammar.

IV. iv. *Enter Fortinbrasse with his Army ouer the stage.*

Fortin. Goe Captaine, from me greet the Danish King,
 Tell him, that by his lycence *Fortinbrasse*
 Craues the conueyance of a promisid march
 Ouer his kingdome, you know the randeuous,
 If that his Maiestie would ought with vs,
 We shall expresse our dutie in his eye,
 And let him know so.

Cap. I will doot my Lord.

For. Goe softly on. *Exeunt Fortinbrasse and his army.*

Enter Hamlet. Rosencrans, &c.

Ham. Good fir whose powers are thefe?

10 *Cap.* They are of *Norway* fir.

Ham. How purpofd fir I pray you?

Cap. Against fome part of *Poland*.

Ham. Who commaunds them fir?

Cap. The Nephew to old *Norway*, *Fortinbrasse*.

Ham. Goes it againſt the maine of *Poland* fir,
 Or for fome frontire?

Cap. Truly to speake, and with ſo addition,
 We goe to gaine a little patch of ground
 That hath in it no profit but the name,

20 To pay fieu duckets, fieu I would not farme it;

Act 4, scene 4

The s.d. in F. is simply *Enter Fortinbras with an army*. It is unusual for F. to be less explicit in the matter of stage directions than Q.

3 Both Qq. **Craues**; F. **Claiſes**, an arbitrary alteration, possibly intended to put a stronger word into the mouth of the warlike Fortinbras. Wilson suspects here the scribe's anticipation of the *clame* of Fortinbras in 5.2.401.

4 Q. has a comma, F. a colon, at the end of this line. There is no punctuation in the Griggs facsimile.

8 Q. **softly**; F. **fafely**, an *o* as *a* plus *t* as *c* error. After this line F. prints *Exit* and omits the rest of the scene, a cut to shorten the role of Hamlet which has been almost invariably followed in stage-practice. There is no s.d. in Q. here, but evidently Fortinbras and his army have left the stage before Hamlet and his companions enter to the Captain.

9 The Q. s.d. before this line **Hamlet, Rosencrans, &c.** is an interesting example of Shakespeare's carelessness in s.d. He wanted Hamlet to be accompanied by his guards and thought it sufficient to jot down the name of one of them and add **&c.**, knowing that the prompter would bring them on the stage.

17 This line lacks a syllable. Perhaps the Q. printer dropped a word like *it* after **ſpeake**.

19 Q. has no punctuation after **name**.

Nor will it yeeld to *Norway* or the *Pole*
A rancker rate, should it be sold in fee.

Ham. Why then the *Pollacke* neuer will defend it.

Cap. Yes, it is already garisond.

Ham. Two thousand soules & twenty thousand duckets
VVill not debate the queftion of this straw,
This is th'Impoftume of much wealth and peace,
That inward breakes, and showes no caufe without
Why the man dies. I humbly thanke you fir.

30 *Cap.* God buy you fir.

Rof. Wil't pleafe you goe my Lord?

Ham. Ile be with you ftraight, goe a little before.

Exeunt Rosencrans, &c.

How all occasions doe informe agaift mie,
And fpur my dull reuenge. What is a man
If his chiefe good and market of his time
Be but to fleepe and feede? a beast, no more:
Sure he that made vs with fuch large discourse
Looking before and after, gaue vs not
That capabilitie and god-like reafon
To fust in vs vnvfd, now whether it be
40 Bestiall obliuion, or fome crauen scruple
Of thinking too precisely on th'euent,
A thought which quarterd hath but one part wifdom,
And euer three parts coward, I doe not know

Why yet I liue to fay this thing's to doe,
Sith I haue caufe, and will, and strength, and meanes
To doo't; examples groffe as earth exhort me,
Witnes this Army of fuch masse and echarge,
Led by a delicate and tender Prince,
Whofe fpirit with diuine ambition puft,
50 Makes mouthes at the invisible euent,
Expoſing what is mortall, and vnfure,
To all that fortune, death, and danger dare,
Euen for an Egge-shell. Rightly to be great,
Is not to ftirre without great argument,
But greatly to find quarrell in a straw
When honour's at the ftake, how Iftand I then
That haue a father kild, a mother ftaind,
Excitements of my reafon, and my blood,

32 ¹⁰There is no s.d. here in Q., but it is clear that Hamlet dismisses his companions and remains alone for the soliloquy.

36 Q. has a comma after feede—a question mark is needed.

And let all fleepe, while to my shame I fee
 60 The imminent death of twenty thousand men,
 That for a fantasie and tricke of fame
 Goe to their graues like beds, fight for a plot
 Whereon the numbers cannot try the caufe,
 Which is not tombe enough and continent
 To hide the flaine, ô from this time forth,
 My thoughts be bloody, or be nothing worth. *Exit.*

IV. v. *Enter Horatio, Gertrud, and a Gentleman.*

Quce. I will not speake with her,

Gent. Shee is importunat,

Indeede distract, her moodle will needes be pittied.

Quee. What would she haue?

Gent. She speakes much of her father, fayes she heares
 There's tricks i'th world, and hemes, and beates her hart,
 Spurnes eniuously at strawes, speakes things in doubt

59 Most editors place a question mark after *fleepe*.

Act 4, scene 5

F. shows a considerable revision for stage purposes and so saves one actor, the Gentleman, in the first part of this scene. In the s.d. F. cancels **and a Gentleman**, assigns the two speeches given him in Q. to *Hor.* and gives *Hor.*'s speech, ll. 14-16, to the Queen.

Tanger (*Anglia*, Vol. IV, pp. 227 *ff.*) suggests that there was some confusion in Shakespeare's ms. here. He believes that at first Shakespeare introduced only Gertrude and a Gentleman, then to meet the wish of the actor he brought in Horatio, writing his name before the s.d. (note that Q. violates decorum by putting Horatio's name before that of the Queen) and cancelling the words **and a Gentleman**, but so imperfectly that the Q. printer read them and set them up. Tanger, however, does not notice that this change would involve the substitution of *Hor.* for *Gent.* in the speech-headings before ll. 2 and 5 which was not made.

It seems better to let the Q. text stand. The Gentleman is a courtier bringing news of Ophelia to the Queen who is attended by her son's friend, Horatio. The change in F. which assigns his lines, 14-16, to her is most unsatisfactory and the misalignment of these lines in F. (two and a half lines ending *with, conjectures and minds*) points to some maladjustment in the copy that lay before the scribe.

All modern editors give the words *Let her come in* to the Queen. One may believe that Shakespeare knew what he was doing here. The Queen, lost in the consciousness of her guilt (ll. 17-20), is silent, giving perhaps an affirmative sign to Horatio who then bids the Gentleman admit Ophelia. The Queen's words (ll. 17-20) after Ophelia's entrance are a brooding soliloquy from which she is only roused by Ophelia's direct address, l. 21. Certainly we had better follow Q. in this passage than the muddled stage-arrangement of F.

That carry but halfe fence, her speach is nothing,
Yet the vnshaped vse of it doth moue
The hearers to collection, they yawne at it,
10 And botch the words vp fit to theyr owne thoughts,
Which as her wincks, and nods, and gestures yeeld them,
Indeede would make one thinke there might be thought
Though nothing sure, yet much vnhappily.
Hora. Twere good she were spoken with, for shee may strew
Dangerous conjectures in ill breeding mindes,
Let her come in.

Enter Ophelia

Quee. 'To my sicke soule, as finnes true nature is,
'Each toy seemes prologue to some great amisse,
'So full of artlesse iealousie is guilt,
20 'It spills it selfe, in fearing to be spylt.
Oph. Where is the beautious Maiestie of Denmarke?
Quee. How now *Ophelia?* *fhee fings.*
Oph. How should I your true loue know from another one,
By his cockle hat and staffe, and his Sendall shoone.
Quee. Alas sweet Lady, what imports this song?
Oph. Say you, nay pray you marke,
30 He is dead & gone Lady, he is dead and gone, *Song.*
At his head a grafgreene turph, at his heeles a stone.
O ho.
Quee. Nay but *Ophelia.*

9 Q. **yawne**; F. *ayme*, followed by all editors; but **yawne** in the sense of gape at, wonder at, is used by Shakespeare elsewhere (*Oth.*, 5.2.101; *Cor.*, 3.2.11) and fits the context perfectly here. Wilson explains Q. by supposing that the printer set up *awne* for *ai me*, a minim error and then miscorrected to *yawne*. But if F. follows the spelling of the ms. the word before the printer was 'not *ai me* but *ayme* which could not be easily set up as *awne*. On the other hand if the F. scribe wrote what looked to the printer like *yame* (*wn* misread as *m*) the F. printer might well correct this supposed error to *ayme*.
12 F. *would* for Q. *might*, repeating *would* earlier in the line.
17-20 Q. prefixes inverted commas to these lines to mark them as *sententiae*; cf. 1.3.36-9.
22 F. omits the s.d. *fhee fings* after this line.
26-7, 30-1 Modern editors break up these lines, printing each couplet as four lines. They are in the old seven-foot ballad meter and may be left as Shakespeare wrote them.
After l. 30 Q. has *Song* in the right hand margin, omitted in F. and in the Griggs facsimile of Q. F. also omits *Song* in the margin after l. 48.
33 F. and many editors omit **O ho**, but it represents Ophelia's deep sigh after her song.

Oph. Pray you marke.
White his shrowd as the mountaine snow.

Enter King.

Quee. Alas looke heere my Lord.

Oph. Larded all with sweet flowers,
Which beweep to the ground did not go
With true loue showers.

Song.

40 *King.* How doe you pretty Lady?

Oph. Well good dild you, they say the Owle was a Bakers
daughter, Lord we know what we are, but know not what we may
be. God be at your table.

King. Conceit vpon her Father.

Oph. Pray lets haue no words of this, but when they aske you
what it meanes, say you this.

To morrow is S. Valentines day,

Song.

All in the morning betime,

50 And I a mayde at your window

To be your Valentine.

Then vp he rose, and dond his clofe,

And dupt the chamber doore,

Let in the maide, that out a maide,

Neuer departed more.

35 Q. prints the words **White to fnow** as part of l. 34, but it is the beginning
of a second song and should begin a new line as in F.

Q. has the s.d. **Enter King** after this line. F. as usual puts it earlier,
after l. 31.

37 F. omits **all** and so normalizes the meter. Greg makes the interesting
suggestion that Shakespeare first wrote *Larded all with flowers*, then
changed his mind and wrote *sweet* into the line, forgetting to delete *all*.
This may be so, but it seems better to keep the Q. text and hold with
Tanger (*New. Sh. Soc. Trans.*, 1880-1882, n.) and Wilson that Shakespeare
deliberately put broken lines into the mouth of the mad girl; cf. note on l. 38.

38 Q. **ground**; F. **grae**, followed by most editors. Shakespeare's *grae*
might easily be misread as *ground*, an *a* as *o*, *u* as *n*, final *e* as *d* misreading.
On the other hand Ophelia repeats the word *ground* in l. 70 and as it makes
good sense here it may be allowed to stand.

All three texts read **did not goe**. Many modern editors delete **not**,
but it must have stood in Shakespeare's ms. Possibly he meant it as
Ophelia's interpolation in the old song. She is thinking of her father's
"obscure burial" which did *not* goe bewept.

40 F. **ye** for Q. **you**.

41 Q. **good dild**; F. **God dil'd**, colloquial variants of "God yield," i.e. reward.

46 Q. omits **you** after **pray**. Most editors follow F. but Q. makes good sense.

52-5 Both Q. and F. print as two lines, ending *doore* and *more*; but the
previous lining of the first stanza of this song in Q. shows that we should
have four short lines.

King. Pretty Ophelia.

Oph. Indeede without an oath Ile make an end on't,
By gis and by Saint Charitie,
60 Alack and fie for shame,
Young men will doo't if they come too't,
By Cock they are too blame.
Quoth she, Before you tumbled me,
You promis'd me to wed.
(He answers.) So would I a done by yonder funne
And thou hadst not come to my bed.

King. How long hath she beene thus?

Oph. I hope all will be well, we must be patient, but I cannot
70 chuse but weepe to thinke they would lay him i'th cold ground,
my brother shall know of it, and so I thanke you for your good
counfaile. Come my Coach, good night Ladies, good night.
Sweet Ladyes good night, good night. *Exit.*

King. Follow her close, giue her good watch I pray you.
Exeunt Horatio and Gentleman.

O this is the poyson of deepe griefe, it springs
All from her Fathers death, and now behold,
65 *ô Gertrud, Gertrud.*
When forrowes come, they come not fingle spyes,
But in battalians: firt her Father slaine,
80 Next, your sonne gone, and he most violent Author

58 After indeede F. has *la?* This may well be an actor's interpolation.
64 Q. prints *you promis'd me to wed* as part of l. 63.

65 F. and most modern editors omit the marginal (He answers) of Q. It is characteristic that Shakespeare retained in his ms. the phrase he must have heard when this old song was sung. F. *ha* for Q. *a*, i.e. haue.

67 Q. *thus*; F. *this*, a misprint; cf. a similar misprint in Q. in 3.4.179.

70 F. *should* for Q. *would*, a scribal variant.

Q. has a comma; F. a colon, after *ground*. The Griggs facsimile has no punctuation here.

72-4 Q. *God night . . . God night*; F. *Goodnight . . . Goodnight*. *God* and *good* are often confused in Elizabethan spelling. The F. form seems better here.

73 Q. lacks the *Exit* for Ophelia after this line, supplied from F.

74 Neither Q. nor F. has a s.d. after this line, but the King's command, *Follow her close*, must send Horatio and the Gentleman off after Ophelia.

76-7 Q. prints as prose, but the verse rhythm is audible. F. arranges as two lines of verse by omitting *and now behold*. Probably Shakespeare's ms. was confused here.

After the second *Gertrud* Q. has a period, F. correctly a comma.

78 F. *comes* for Q. *come*. It is unusual to find this singular form with a plural subject in F.

79 F. *Battaliaes*, a misprint.

Of his owne iust remoue, the people muddied
 Thick and vnwholsome in their thoughts, and whispers
 For good *Polonius* death: and we haue done but greenly
 In hugger mugger to inter him: poore *Ophelia*
 Deuided from herfelfe, and her faire iudgement,
 VVithout the which we are pictures, or meere beafts,
 Laft, and as much contayning as all thefe,
 Her brother is in secreit come from Fraunce,
 Feeds on his wonder, keepes himselfe in clowdes,

90 And wants not buzzers to infect his eare
 With pestilent speeches of his fathers death,
 Wherein neceffity of matter beggerd,
 Will nothing stick our person to arraigne
 In eare and eare: ô my deare *Gertrud*, this
 Like to a murdring peece in many places
 Giues me superfluous death.

A noife within.

Quee. Alacke, what noife is this?

Enter a Messenger.

King. Attend
 Where is my Swiflers, let them guard the doore,
 What is the matter?

Meffen. Suae your selfe my Lord.
 The Ocean ouer-peering of his lift
 100 Eates not the flats with more impitious haft
 Then young *Laertes* in a riotous head
 Ore-beares your Officers: the rabble call him Lord,
 And as the world were now but to beginne,

82 Q. omits *their*, supplied from F.

83 Q. *Feeds*; F. *Keeps*, anticipating this word later in the line.

Q. *this*; F. *his* followed by most editors and probably correct. Wilson explains Q. as an *h* misread as *th*.

90 Q. *eare*—misprinted *care* by Griggs.

92 F. *Where in.*

93 Q. *person*; F. *persons*, a scribe's change, probably due to the preceding plural pronoun *our*.

96 Q. omits the Queen's speech, *Alacke* . . . *this?*, supplied from F. This omission is probably due to some confusion in the ms., see next note.

96-8 There may have been confusion in the ms. here. The Messenger should enter after the King's call, *Attend*, which is omitted in F. This call should stand in a line by itself as the following words *where* . . . *doore* make a complete line.

98 Q. *is*; F. *are*, followed by all editors, even Wilson. But there is no more familiar phenomenon in Elizabethan English than that of an apparently singular verb like *is* with the plural subject, as here. Q. *Swiflers*, F. *Switzers*.

Antiquity forgot, custome not knowne,
The ratifiers and props of euery word,
They cry choofe we, *Laertes* shall be King,
Caps, hands, and tongues applaud it to the clouds,
Laertes shall be King, *Laertes* King.

110 *Quee.* How cheerefully on the false traile they cry. *A noise*
O this is counter you falfe Danifh dogges. [within.]

Enter Laertes with others.

King. The doores are broke.

Laer. Where is this King? firs stand you all without.

All. No lets come in.

Laer. I pray you giue me leauue.

All. VVe will, we will.

Laer. I thanke you, keepe the doore, ô thou vile King,
Giu me my father.

Quee. Calmely good *Laertes*.

120 *Laer.* That drop of blood that's calme proclames me Bastard,
Cries cuckold to my father, brands the Harlot
Euen heere betweene the chraft vnsmirched browe
Of my true mother.

King. VVhat is the caufe *Laertes*
That thy rebellion lookes so gyant like?
Let him goe *Gertrud*, doe not feare our person,
There's such diuinitie doth hedge a King,
That treason can but peepe to what it would,
Acts little of his will, tell me *Laertes*
Why thou art thus incenſt? let him goe *Gertrud*.
Speake man.

106 Q. *The cry*; F. correctly *They cry*. Q. has dropped a letter.

107 Q. *applau'd*; F. *applaud*.

109-10 F. omits A before *noise* and *with others* in the s.d. after these lines. As usual the prompter's arrangement preserved in F., tends to economize the number of actors required in a scene. Here, however, the *others* of Q. is required since Laertes orders his followers to withdraw (l. 112) and the mob at the door has two lines, 113 and 114, to speak.

115 F. *wilde*. It is unusual to find F. reverting to an older form, but it sometimes happens; cf. note on 4.3.38.

119 Q. *brdwe*; F. *brow*. One would naturally expect the plural *browes* after *between*, but the agreement of Q. and F. seems to show that Shakespeare used the singular form here. Possibly he did so inadvertently; the parallel phrase *between his browes*, *Much Ado*, 3.5.14, shows the proper use. It may be, of course, that he used the word collectively like *hair* in 3.4.121 above.

125 Q. *Act's*; F. correctly *Acts*.

126 Q. has a comma after *incenſt*; the question mark is supplied from F.

Laer. Where is my father?

King. Dead.

Quere. But not by him.

King. Let him demaund his fill.

130 *Laer.* How came he dead? I'le not be iugled with,
To hell allegiance, vowes to the blackest devill,
Conscience and grace to the profoundest pit.
I dare damnation, to this poynt I stand,
That both the worlds I giue to negligence,
Let come what comes, onely I'le be reueng'd
Moft throughly for my father.

King. Who shall stay you?

Laer. My will, not all the worlds:
And for my meanes I'le husband them so well,
They shall goe farre with little.

140 *King.* Good *Laertes*,
If you defire to know the certainty
Of your deere Father, is't writ in your reuenge,
That foopftake, you will draw both friend and foe
Winner and looser?

127 F. *Where's*.

128 The B.M. Q. (1605) alone of copies consulted reads *no* for *not* in this line.

130 Q. has a comma after *dead*; the question mark is supplied from F.

132 Both Q. and F. have an unnecessary comma after *grace*.

133 Q. has no punctuation after *pit*; the period is supplied from F.

135 Q. has an italic *L* at the beginning of this line.

137 Q. *worlds*; F. *world*, followed by most editors, but it is easier to imagine the scribe or printer of F. dropping a final *s* than the Q. printer adding an unnecessary one. Pope's reading *world's* probably gives the true sense: all the world's will can not stay me.

139-40 Q. prints *Good Laertes . . . certainty* as one line; but the first two words belong to and complete the previous line. F. corrects the arrangement. It is probable that the Q. printer was following copy.

141 Q. *Father*; F. *Fathers death*, followed by all editors except Wilson. The change turns the line, already marked by an extra syllable, into an Alexandrine. It is probable that the prompter or scribe thought that the sense was not clear and emended to make it so. Possibly it is an anticipation of *your father's death*, l. 149 below.

Q. *if*, the apostrophe error; but F. makes things worse by reading *if*. This may be no misprint, but an alteration by the scribe who had just been tampering with the text, and recalled *If* in the previous line.

142 Q. *foopftake*; F. *Soop-stake*. Many editors adopt the spelling of Q. which reads *Swoop-stake-like*. There can be no doubt that Shakespeare wrote *foop*, a common sixteenth variant of *swoop*.

143 Both Q. and F. have a period after *looser*. A question mark is needed.

Laer. None but his enemies,

King. Will you know them then?

Laer. To his good friends thus wide I'le ope my armes,
And like the kind life-rendring Pelican,
Repaft them with my blood.

King. Why now you speake

Like a good child, and a true Gentleman.

That I am guiltlesse of your fathers death,

150 And am most fencibly in grieve for it,
It shal as leuell to your iudgement peare
As day dooes to your eye.

A noyse within. Let her come in.

Laer. How now, what noyse is that? *Enter Ophelia.*

O heate, dry vp my braines, teares feauen times salt

Burne out the fence and vertue of mine eye,

By heauen thy madnes shal be payd with weight

146 It is difficult to account for the F. *Politician*. It can hardly be a misprint for Q. *Pelican*, yet the scribe is unlikely to have made so ridiculous a change unless he was ignorant of the well known myth of the Pelican. Possibly the change was made by the prompter.

150 Q. *fencibly*; F. *sensible*, perhaps an attempt to improve Shakespeare's grammar.

151 Q. *peare*; F. *pierce*, an alteration to make the sense clearer, followed by most editors. But *pear(e)* is an aphetic form of *appear* (see *N.E.D.* sub *pear* 5) often confused in meaning, as in form, with *peer*. Shakespeare uses *pear* or *peare* repeatedly of the sun at dawn (*K.H.IV*, 5.1.1) in the same spelling as here. We may keep *peare* and interpret as follows: my innocence shall appear as direct to your judgment as daybreak does to your eye.

152 Q. s.d. *A noyse within*
Enter Ophelia

followed by

Laer. *Let her come in*

How now, what noyse is that

F. s.d. *A noise within.* *Let her come in*
Enter Ophelia

Laer. *How now? What noise is that?*

The F. version, representing the stage-practice, must be correct except for the anticipatory entrance of Ophelia who should not enter till after *noise is that?* The *noise within*, sometimes printed by modern editors *Danes within* (Wilson has *Shouting without* which seems unfortunate) is the off-stage cry of the mob demanding entrance for Ophelia. It is absurd for Laertes to ask *what noise is that* after saying *Let her come in*. Probably Shakespeare's ms. was confused here, but the prompter has cleared it up nicely.

156 F. by *waight*, an arbitrary change.

Till our scale turne the beame. Q. Rose of May,
Deere mayd, kind sifter, sweet Ophelia,

O heauens, ist possible a young maid's wits

160 Should be as mortall as an old mans life.

Nature is fine in Loue, and where 'tis fine,
 It fends some precious instance of it selfe
 After the thing it loues.

Oph. They bore him bare-faute on the Beere, Song.

Hey, non nony, nony, hey nony;
 And in his graue rain'd many a teare,
 Fare you well my Doue.

Laer. Hadft thou thy wits, and did'ft perfwade ~~teuenge~~
 It could not mooue thus.

170 *Oph.* You must sing a downe a downe,

And you call him a downe a.

O how the wheele becomes it!

It is the false Steward that stole his Maisters daughter.

Laer. This nothing's more then matter.

Oph. There's Rosmary, that's for remembrance, pray you loue remember, and there is Pancies, that's for thoughts.

Laer. A document in madnes, thoughts and remembrance fitted.

180 *Ophie.* There's Fennill for you, and Columbines, there's Rewe for you, & heere's some for me, we may call it herbe of Grace a

157 Q. *Tell*; F. correctly *Till*. At least three times in *Hamlet*, here and at 2.2.572 and 5.1.322, the Q. printer misread *till* as *tell*, another sign that Shakespeare was careless about dotting his *i*'s.

F. *turnes*, an attempt to improve Shakespeare's grammar.

160 Q. *a poore*; F. *an old*, which must be right since Laertes is thinking of his young sister's loss of wits and his old father's loss of life. It is not easy to explain the Q. *poore*. Wilson thinks the printer omitted *old* and the corrector inserted *poore* to complete the sense and the meter. Perhaps the word was suggested by *possible*, l. 159, giving a double transverse alliteration: *possible*: *maid's* and *mortal*: *poore*.

161-3 Three lines from *Nature to loues*, omitted in Q., are supplied from F. This must be a careless omission by the printer.

165 The refrain *Hey non nony, etc.*, omitted in Q., is supplied from F.

166 For Q. *in and rain'd* F. has *on and raindes*, arbitrary alterations.

170-3 Q. and F. print as three lines with slightly different arrangement. It seems proper to separate Ophelia's spoken words: *Oh how . . . & daughter* from her snatch of song. Wilson alters *And you* of Q., F. to *an* (if) *you*. This seems unnecessary and rather fanciful.

172 Q. has a comma after *it*; the exclamation mark is suggested by the question mark in F.

176 F. omits *you* before *loue* and in l. 177 spells *Pacomics*.

180 Q. *Colembines*, a *u* as *e* misreading; F. corrects *Columbines*.

Sondaies, you must weare your Rewe with a difference, there's a Dafie, I would giue you some Violets, but they witherd all when my Father dyed, they say a made a good end.

For bonny sweet Robin is all my ioy.

Laer. Thought and affliction, passion, hell it selfe
She turnes to fauour and to prettines.

190 *Oph.* And wil a not come againe, *Song.*

And wil a not come againe,
No, no, he is dead, goe to thy death bed,
He neuer will come againe.

His beard was as white as fnow,
All flaxen was his pole,
He is gone, he is gone, and we caft away mone,

200 God a mercy on his soule,
And of all Christian foules, I pray God.

God buy you. *Exit Ophelia.*

Laer. Doe you fee this ô God?

King. *Laertes*, I must commune with your grieve,
Or you deny me right, goe but apart,
Make choice of whom your wifeft friends you will,
And they shall heare and iudge twixt you and me,
If by direct, or by colaturall hand
They find vs toucht, we will our kingdome giue,
Our crowne, our life, and all that we call ours

182 Q. *you may weare*; F. *Oh you must weare*. The *Oh* is probably an actor's interpolation, but *must* seems better than *may*, and *must* in Q. shows that this word was spoken on Shakespeare's stage. Wilson suggests that the Q. printer's eye was caught by *may* in the line above.

185 F. *he* for Q. a.

188 Q. *afflictions*; F. *Affliction*, followed by all editors and probably correct, since the nouns before and after it are in the singular. F. often adds an *s* but seldom drops one.

190-1 F. omits s.d. *Song* in the margin after l. 190. F. *he* for Q. a.

195 F. omits *was* after *Beard*, probably by accident.

196 Q. omits *All*, supplied from F.

200-1 Q. prints *God a mercy to foules* as one line. As above it seems best to separate as F. does, Ophelia's spoken words from her song.

F. *Gramercy* for Q. *God a mercy*, possibly a bit of the inconsistent censorship.

Q. omits *I pray God*, supplied from F. Q. *Christians*; F. *Christian*. Q. *christen* shows the word was used as an adjective.

Q. has no s.d. after l. 201; F. *Exeunt Ophelia.*

201 Q. omits *fee*, supplied from F.

For Q. *8 God*, F. has *you Gods?*, probably an attempt at purgation. The question mark of F. seems needed.

202 F. *common* for Q. *commune*.

210 To you in satisfaction; but if not,
Be you content to lend your patience to vs,
And we shall ioyntly labour with your foule
To giue it due content.

Laer. Let this be so.

His meanes of death, his obfcurse funerall,
No trophe, fword, nor hatchment ore his bones,
No noble right, nor formall ostentation,
Cry to be heard as twere from heauen to earth,
That I must call't in question.

King. So you shall,
And where th'offence is, let the great axe fall.
I pray you goe with me. *Exeunt.*

IV. vi.

Enter Horatio and others.

Hora. VVhat are they that would speake with me?

Gent. Sea-faring men fir, they say they haue Letters for you.

Hor. Let them come in.

I doe not know from what part of the world

I should be greeted. If not from Lord *Hamlet*. *Enter Saylers.*

Say. God blesse you fir.

Hora. Let him blesse thee to.

213 Q. *funeral*; F. *buriall*, an arbitrary alteration.

214 Q. has no punctuation after *trophe* (F. *trophée*, dissyllable), the comma comes from F.

215 Q. *right*; F. *rite*, variant spellings. Shakespeare apparently preferred *right*; cf. 5.2.400, 410 although in 5.1.242 Q. has *rites*.

217 Q. *call't in*; F. *call in*, a careless alteration which mars the sense.

Act 4, scene 6

In the opening s.d. F. as usual economizes the number of actors required. For Q. and others F. has *with an Attendant*. In l. 2 Q. has the speech-heading *Gent.*, i.e. one of the others; F. has *Ser.*, i.e. the *Attendant*. In the s.d. after l. 5 F. has the singular *Saylor* for Q. **Saylers**, although the F. text has **Saylors** in l. 2 and the plural *them* in l. 3.

2 For Q. *Sea-faring men* F. has *Saylors*, plainly an arbitrary alteration but followed by many editors.

5 Q. *greeted*. If not; F. *greeted, if not*. Q. probably follows copy and Shakespeare's punctuation for elocutionary effect, a pause after *greeted*, and then as an afterthought *If not*. It is unusual to find F. pointing more lightly than Q.

10 *Say.* A shall fir and't please him, there's a Letter for you fir,
it came frō th'Embassador that was bound for *England*, if your
name be *Horatio*, as I am let to know it is.

10 *Hor.* [Reads the letter.] *Horatio*, when thou shalt haue ouer
lookt this, giue these fellowes some meanes to the King, they
haue Letters for him: Ere wee were two daies old at Sea, a Pyrat
of very warlike appointment gaue vs chafe, finding our felues
20 too slow of saile, wee put on a compelled valour, and in the grapple
I boorded them, on the instant they got cleere of our shyp, so
I alone became theyr prisoner, they haue dealt with me like thieues
of mercie, but they knew what they did, I am to doe a good turne
for them; let the King haue the Letters I haue sent, and repayre
thou to me with as much speede as thou wouldest flie death, I
haue wordes to speake in thine eare will make thee dumbe, yet
are they much too light for the bore of the matter, these good
30 fellowes will bring thee where I am, *Rosencrans* and *Guyldens-
terne* hold theyr course for *England*, of them I haue much to
tell thee, farewell.

He that thou knowest thine Hamlet.

Come I will giue you way for these your letters,
And doo't the speedier that you may direct me
To him from whom you brought them.

Exeunt.

8 F. *Hee* for Q. *A.*

Q. **and please**; F. *and't please*. In either text *and* = if. The Q. printer
may have dropped the 't, or Shakespeare may have considered that 't was
absorbed in spelling, as it would be in speech, in the preceding *d*.

9 Q. *came fro*; F. *comes from*. Q. uses the macron to save space in a very
long line. F. *comes*, an arbitrary alteration followed by most editors.

10 F. *th' Ambaffadours*, a mistaken alteration. The scribe was thinking of
Ros. and *Guyld.* but the letter is not from them, but from Hamlet, supposed
by the Sailor to be "the Ambassador."

11 The s.d. after this line wanting in Q. is supplied from F., which lacks the
speech-heading, *Hor.*

18 F. puts a period after *Valour* and omits *and*.

22 Q. omits **good** before **turne**. *N.E.D.* notes that *turn* in this sense is
almost always preceded by an adjective.

24 F. *hast* for Q. *speede*, an arbitrary alteration.

25 F. *your* for Q. *thine*, an arbitrary alteration.

26 Some copies of F. misprint *dnmbe*.

Q. *bord*, misreading final *e* as *d*. F. correctly *bore*.

31 Q. *So* misreading *h* as *f* and *e* as *o*; F. correctly *He*.

32 Q. repeats the speech-heading *Hor.*, probably following copy. Shakespeare
meant the prompter to pick up the text again; in action the letter
would be written on a separate scroll. There is no speech-heading in F.

Q. omits **glue**, supplied from F.

34 F. *Exit* for Q. *Exeunt*. It is unusual to find F. less correct in such s.d.
than Q.

IV. vii.

Enter King and Laertes.

King. Now must your conscience my acquittance seale,
 And you must put me in your hart for friend,
 Sith you haue heard and with a knowing eare,
 That he which hath your noble father slaine
 Pursued my life.

Laer. It well appeares: but tell mee
 Why you proceeded not againt these feates
 So criminall and so capitall in nature,
 As by your safetie, greatnes, wifdome, all things els
 You mainely were stierr'd vp.

King. O for two speciall reasons

10 Which may to you perhaps feeme much vnsinnow'd,
 But yet to mee th'ar strong, the Queene his mother
 Liues almost by his lookes, and for my selfe,
 My vertue or my plague, be it eyther which,
 She is so coniunctiue to my life and soule,
 That as the starde mooues not but in his sphere

Act 4, scene 7

6 Q. *proceede*; F. correctly *proceeded*. The Q. printer has dropped the final *d*, or, perhaps, misread final *ed* as *e*. In the speech-heading of this line F. has *Eaer*.

7 Q. *criminall*; F. *crimeful*, a word occurring nowhere else in Shakespeare. Most editors follow F. and Wilson suggests that the Q. printer saw the letters *crim* in his copy and set up the common word *criminall* instead of *crimeful*, just as he changed *expectansie* to *expectation* in 3.1.166, see note *ad loc.* But the cases are not analogous; the Q. *expectation* ruins the meter; *criminall* does not. Moreover, Shakespeare uses *criminall* in almost the same sense in connection with *capitall* in *Cor.*, 3.3.81:

*Even this so criminall, and in such capitall kinde
 Deserves th' extremest death.*

As the harder reading *crimeful* would demand acceptance, but it may be the scribe's attempt to normalize the slightly irregular meter.

8 F. and all modern editors but Wilson omit the Q. *greatnes*. It is most unlikely that the Q. printer inserted a word not in his copy, but it is quite possible that Shakespeare first wrote and then cancelled the word, but so imperfectly that the printer read and set it up. The Q. line is an Alexandrine and the word *greatnes* seems rather to weaken than to 'help the context.'

11 F. *And for Q. But*, an arbitrary change.

Q. *tha'r*, an apostrophe error; the form possibly indicates Shakespeare's pronunciation. F. expands *they are*.

14 F. contracts *She's fo.*

Q. *conclue*; F. *coniunctiue*. There is no such word in English as *conclue*. Possibly Shakespeare's *coniūctiue* (macron over *u*) was so badly written that the printer mistook *iu* for *c* and the following *t* for *l*.

I could not but by her, the other motiue,
Why to a publique count I might not goe,
Is the great loue the generall gender beare him,
Who dipping all his faults in theyr affection,
20 Would like the fpring that turneth wood to stone,
Conuert his Giues to graces, so that my arrowes
Too fliglyt tymberd for so loud a Winde,
Would haue reuerted to my bowe againe,
But not where I haue aym'd them.

Laer. And so haue I a noble father lost,
A fifter driuen into desprat termes,
Whose worth, if prayses may goe backe againe
Stood challenger on mount of all the age
For her perfections, but my reuenge will come.

30 *King.* Breake not your sleepes for that, you must not thinke
That we are made of stiffe so flat and dull,
That we can let our beard be shooke with danger,
And thinke it pastime, you shortly shall heare more,
I loued your father, and we loue our selfe,
And that I hope will teach you to imagine.

Enter a Messenger with Letters.

20 Q. *Worke*; F. *Would*, followed by most editors and probably correct. The Q. reading is barely possible if we take *conuert* (l. 21) to be in the indicative and governed like *Worke* by *who* (l. 19). The F. text gives a simpler and better reading, and the likeness between *would* and *worke* in Elizabethan script would account for an error in Q.

22 Q. *fo loued Arm'd*; F. correctly *fo loud a Winde*; an interesting example of misreading. The Q. printer read *loud* as *lovd* and, wrong as usual where an apostrophe was concerned, set up *loued*; a *winde* is equivalent in minim strokes to *armed* which the Q. printer set up, inserting an apostrophe to make up for the one omitted in *loued* and capitalizing, presumably to show that *Arm'd* was a noun. That what he set up was arrant nonsense did not trouble him, but it is strange that the "corrector" overlooked this bad blunder.

24 F. *And* for Q. *But*, a variant overlooked by Wilson.

F. *had arm'd*. Here again is the confusion between *aim*, or *aym*, and *arm*, but now it is F. which is in error. The scribe presumably changed *haue* to *had* to get what he thought a better sequence of tenses.

27 F. *Who was* for Q. *Whose worth*, a careless scribal error which ruins the syntax.

35 Q. has a period; F. a dash after *imagine*. Both denote an unfinished speech.

After the entrance of the Messenger F. reads: *How Now? What newes?* and gives *Mef.* the reply: *Letters my Lord from Hamlet*. It is possible that these words are a prompter's addition to make the situation plain to the audience. Q. makes sense as it stands.

Meffen. These to your Maiestie, this to the Queene:
King. From *Hamlet*, who brought them?

Meff. Saylers my Lord they say, I saw them not,

40 They were giuen me by *Claudio*, he receiued them
 Of him that brought them.

King. Laertes you shall heare them: leue vs. *Exit Messenger*.
 High and mighty, you shall know I am fet naked on your king-
 dom, to morrow shall I begge leue to see your kingly eyes, when
 I shal, firſt asking you pardon, there-vnto recount the occasion
 of my fuddaine and more ſtrange retурne. *Hamlet*.

50 What ſhould this meane, are all the reſt come backe,
 Or is it ſome abuſe, and no ſuſh thing?

Laer. Know you the hand?

King. Tis *Hamlets* carater. Naked,
 And in a poſtſcript here he fayes alone,
 Can you deuife me?

Laer. I am loſt in it my Lord, but let him come,
 It warmes the very ſicknes in my hart
 That I ſhall liue and tell him to his teeth
 Thus diſdſt thou.

36 Q. *These*; F. *This*, perhaps the alteration of the prompter who noted that the messenger delivered only one letter to the King. But *These* was a common superscription on a letter; cf. above 2.2.113. Perhaps the Q. *this to the Queene* should read *these*.

41 F. accidentally drops *Of him that brought them*.

42 Q. omits *Exit Messenger*, supplied from F.

43-8 F. prints the letter in italics and puts the phrase *firſt asking . . . thereunto* in parentheses, prints *th' Occasions for Q. the occasion and supplies and more ſtrange* after *fuddaine*. This represents the ſcribe's attempt to clarify the letter. Yet Q. with ſlight emendation, a comma after *ſhal* (l. 46) to mark off the phrase which F. puts in parentheses—where F. has *your* for Q. *you*—makes ſense provided we conſtrue *thereunto* with *eyes*. The Q. printer bungled this bit and omitted *and more ſtrange* and the signature, supplied from F.

50 Q. prints an unnecessary ſpeech-heading, *King*; cf. note on 4.6.32 above.

51 F. *Or no* for Q. *and no*, perhaps induced by *Or* at the beginning of the line.

54 F. *aduife me*, followed by most editors, but Q. *deuife* in the ſense of "conjecture" (cf. *R. and J.*, 3.1.72) gives good ſense if we take *me* as an "ethical dative" = for me.

55 F. contracts *I'm loſt*.

Q. has a comma; F. a semicolon, after *Lord*; the Griggs facſimile has no punctuation here.

57 Q. omits *ſhall*, supplied from F.

58 F. *diſdeſt*, expanded *metris cauſa*.

King. If it be so *Laertes*,
As how should it be so, how otherwise,
60 Will you be rul'd by me?

Laer. I my Lord,
So you will not ore-rule me to a peace.

King. To thine owne peace, if he be now returned
As checking at his voyage, and that he meanes
No more to vndertake it, I will worke him
To an exployt, now ripe in my deuise,
Vnder the which he shall not chooife but fall:
And for his death no wind of blame shall breathe,
But euen his Mother shall vncharge the practise,
And call it accedent.

Laer. My Lord I will be rul'd,
70 The rather if you could deuise it so
That I might be the organ.

King. It falls right,
You haue beene talkt of since your trauaile much,
And that in *Hamlets* hearing, for a qualitie
Wherein they say you shine, your fumme of parts
Did not together plucke such enuie from him
As did that one, and that in my regard
Of the vnworthiest fiedge.

Laer. What part is that my Lord?

King. A very riband in the cap of youth,
Yet needfull to, for youth no lesse becomes
80 The light and carelesse liuery that it weares
Then fetled age his fables, and his weedes
Importing health and grauenes; two monthe since

61-2 Q. prints I my Lord . . . peace as one line. F. tries to normalize by omitting *I my Lord*, but this phrase is part of the preceding line and should be so printed.

F. *If so you'l not*, a scribal paraphrase.
63 Q. *the King*; F. correctly *checking*. The Q. printer misread *ch* as *th*, set up *thecking* and, naturally, "corrected" to *the King* regardless of the fact that this made nonsense; cf. l. 22 above. For a similar misprint see *T. and C.*; 4.5.255, where Q. reads *stichied*; F. correctly *stythied*; also *M.N.D.*, 2.1.109, where both Q. and F read *chinne* for *thinn*.

69-82 F. omits all from **My Lord** to **grauenes**, a skilful cut for stage purposes.

78 Q. *ribaud*, an inverted *n*.

81 Q. has an unnecessary comma after **age**.

82 F. inserts *Some* in this line to restore the meter impaired by the cut, and prints *hence* for Q. *since*, probably a misreading. It seems to impair the sense, yet *N.E.D.* cites an old use of *hence* meaning "at some time in the past, since."

Heere was a gentleman of *Normandy*.

I haue feene my selfe, and seru'd against the French,
And they can well on horsebacke, but this gallant
Had witch-craft in't, he grew vnto his feate,
And to such wondrous dooing brought his horse,
As had he beene incorp'ft, and demy natur'd
With the braue beast, so farre he topt my thought,

90 That I in forgerie of shapnes and tricks
Come short of what he did.

Laer. A Norman waft?

King. A Norman.

Laer. Vpon my life *Lamound*.

King. The very fame.

Laer. I know him well, he is the brooch indeed
And Iem of all their Nation.

King. He made confession of you,
And gaue you such a masterly report
For art and exercise in your defence,
And for your Rapier most especiall,

100 That he cride out, 'twould be a sight indeed
If one could match you; the Scrimures of their nation
He swore had neither motion, guard nor eye,
If you oppofd them; fir this report of his

83 The period after *Normandy* indicates a pause in the speech. F. has a comma.

84 F. contracts *I've feene*.

85 F. *ran* for Q. *can*, a misprint which makes nonsense.

88 Q. *incorp'ft*, apostrophe error. F. *encorp'st*.

89 F. *past* for Q. *topt*, probably an alteration of the less familiar word. Q. *me*, a *y* as *e* error; cf. 5.2.5 where Q. has *my* for *me*; in both cases F. corrects.

93 Q. *Lamord*; F. *Lamound*. Quite possibly Shakespeare was thinking of a famous cavalier, Pietro Monte, mentioned in *Il Cortegiano* and called Peter Mount in Hoby's translation (*The Book of the Courtier*, Tudor Translations, p. 58). In this case the F. spelling comes close to the original name.

95 Q. *The Nation*; F. *our Nation*. Probably Shakespeare wrote *their nation*; cf. l. 101 below. The F. scribe suspecting something wrong (*their* may have been abbreviated *thr'*) altered the pronoun to *our*. But the Dane Laertes cannot speak of the Norman cavalier as "of our nation." *

96 F. *mad* for Q. *made*, a scribal error.

99 F. *especially*, followed by many editors, but it is the characteristic change of F. to a more conventional idiom; cf. note on 1.1.175.

100 Both Q. and F. print *'twould*.

101-3 F. omits all from the *Scrimures* to them, a deliberate cut. At the same time F. shifts *fir* (l. 103) to follow *match you* (l. 101) and sets a period after it.

Did *Hamlet* fo enuenom with his enuy,
That he could nothing doe but wish and beg
Your fodaine comming ore to play with you.
Now out of this.

Laer. What out of this my Lord?

King. *Laertes* was your father deare to you?
Or are you like the painting of a forrowe,
110 A face without a hart?

Laer. Why aske you this?

King. Not that I thinke you did not loue your father,
But that I knowe, loue is begunne by time,
And that I fee in passages of proofe,
Time qualifies the fparke and fire of it,
There lies within the very flame of loue
A kind of weeke or fnufe that will abate it,
And nothing is at a like goodnes fstill,
For goodnes growing to a plurisie,
Dies in his owne too much, that we would doe

120 We shoule doe when we would : for this would changes,
And hath abatements and delayes as many,
As there are tonges, are hands, are accedents,
And then this shoule is like a fpendthrift figh,
That hurts by easing ; but to the quick of th'vlcer,
Hamlet comes back, what would you vndertake
To fhowe your felfe in deede your fathers fonne
More then in words?

Laer. To cut his throat i'th Church.

King. No place indeede should murther sanctuarife,
• Reuendge shoule haue no bounds : but good *Laertes*

106 F. *him* for Q. *you*. Most editors, including Wilson, follow F., but it is probably a scribal change for the supposed sake of clearness. Q. makes perfect sense.

107 QF. have a period marking an interrupted speech after *this* ; cf. l. 35 above.
F. *Why out*, a scribal error.

115-24 F. omits these lines, another cut.

116 Q. *weeke*, Shakespeare's spelling of wick ; cf. 3.2.12.

120 Q. *changes*. The Griggs facsimile omits the final *s*.

123 Q. *spend thirfts*, a misprint quietly corrected in Griggs to *spend thriffts*. Wilson accepts the emendation of Q. 6, *spend thirft* and points out that sighing was supposed to drain the blood ; cf. M.N.D., 3.2.97. and R. and J., 3.5.59. The final *s* of *thirfts* may be due to the following initial *s* of *figh*. Yet Q. with the correction of the misprint gives a possible sense.

126 F. shifts indeed to the end of this line, possibly an actor's change for greater emphasis. Read in *deede*, i.e. in act.

127 Q. *thraot* ; cf. note on 1.1.161.

130 Will you doe this, keepe close within your chamber,
Hamlet return'd, shall knowe you are come home,
 Weele put on those shall praife your excellencie,
 And fet a double varnish on the fame
 The Frenchman gaue you, bring you in fine together
 And wager on your heads ; he being remisse,
 Moft generous, and free from all contriuing,
 Will not peruse the foyles, fo that with eafe,
 Or with a little shuffling, you may choofe
 A fword vnbated, and in a pace of practife
 140 Requite him for your Father.

Laer. I will doo't,
 And for that purpofe, Ile annoynt my fword.
 I bought an vncion of a Mountibanc
 So mortall, that but dippe a knife in it,
 Where it drawes blood, no Cataplafme fo rare,
 Collected from all simples that haue vertue
 Vnder the Moone, can faue the thing from death
 That is but fcratcht withall, Ile tutch my point
 With this contagion, that if I gall him flichtly,
 It may be death.

150 *King.* Lets further thinke of this.
 Wey what conuenience both of time and meanes
 May fit vs to our shape, if this should fayle,
 And that our drift looke through our bad performance,
 Twere better not affayd, therefore this project,
 Should haue a back or fecond that might hold
 If this did blaft in prooфе; soft let me fee,
 We'le make a iolemne wager on your cunnings,

134 Q. *french man*; F. correctly *Frenchman*.

135 Q. *wager ore*; F. *wager on*; cf. l. 156 below. The Q. printer misread *on* or *one* as *ore*.

139 Q. *pace*; F. *paffe*, variant spellings. In 5.2.173 we have *paffes*, but Shakespeare probably allowed himself the license of either spelling.

141 Q. omits *that*, supplied from F.

143 F. *I but dipt*, a paraphrase which impairs the sense. ,

149 Q. prints it *may be death* at the close of l. 148.

151 Q. has no punctuation after *shape*; F. a comma. Inasmuch as the clause beginning *if this* is connected logically with the conclusion *Twere better*, (l. 153) there should be a pause here.

155 F. *should blast*, repeating *should* in l. 154. •

156 F. *commings*, an *o* for *u* misprint. It is unusual to find F. guilty of the minim error, *mm* for *nn*.

I ha't : when in your motion you are hote and dry,
As make your bouts more violent to that end,

160 And that he calls for drinke, Ile haue prefard him
A Challice for the nonce, whereon but sipping,
If he by chaunce escape your venom'd stuck,
Our purpofe may hold there ; but stay, what noyfe ?

Enter Queene.

Quee. One woe doth tread vpon another's heele,
So fast they follow ; your Sisters drownd *Laertes*.

Laer. Drown'd, ô where ?

Quee. There is a Willow growes aſcaunt the Brooke
That showes his hore leaues in the glaſſy ſtreame,
Therewith fantastique garlands did ſhe make

170 Of Crowflowers, Nettles, Daifes, and long Purples
That liberall Shepheards giue a groſſer name,
But our cold maydes doe dead mens fingers call them.

157 Q. *I hate*; F. *I ha't*. Q. may represent Shakespeare's spelling but the F. form is preferable for clearness. The two words are extra-metrical and might be printed as a separate line. The colon with which F. follows them seems necessary here.

159 F. *The* for Q. *That*.

160 Q. *prefard*; F. *prepar'd* followed by most editors. Q. shows a recognized sixteenth century variant of "preferred" in the sense of "offered," "set ready for use." F. substitutes a more familiar word.

163 For Q. *but stay, what noyfe?* F. substitutes *how sweet Queene*, a prompter's change to cut out the "noise" (cf. *noyfe within*, 4.5.152) and to introduce the Queen. He should at least have written *how now* to preserve the meter.

165 • F. *they'l follow*, a scribal error.

167 F. *aſlant a*, followed by most editors, but it is probably the scribe's alteration to get an easier reading; *aſcaunt*, a variant of "askance" is, as a rule, an adverb, but might be used here as a preposition. It is hard to imagine *aſlant*, if that is what Shakespeare wrote, being read *aſcaunt*. F. *a Brooke* for Q. *the Brooke*.

168 Q. *horry*; F. *hore*, followed by most editors and probably correct. A Shakespearean spelling *hoare* may easily have been misread as *horry*.

169 F. *There with* and *come* for Q. *Therewith* and *make*. F. has been followed by most editors, but the Q. reading is much more significant. *There-with* means "with the willow," the emblem of unhappy love, and it is with willow twigs and wild flowers that Ophelia "makes fantastique garlands." The F. text is probably due to the scribe's reading *therewith* as two words and his finding at the close of the line that this did not give good sense with the verb *make*, which accordingly he changed to *come*.

172 Q. *cull-cold*; F. correctly *cold*. The Q. text probably represents a mis-corrected misprint. Wilson suggests that *cull* was a misprint for *could* (*cold*) which was not deleted when the correction *cold* was inserted.

There on the pendant boughes her cronet weedes
 Clambring to hang, an eniuious fliuer broke,
 When downe her weedy trophies and her selfe
 Fell in the weeping Brooke, her clothes spred wide,
 And Marmaide like awhile they bore her vp,
 Which time fhe chaunted snatches of old laudes,
 As one incapable of her owne distresse,

180 Or like a creature natuie and indewed
 Vnto that elament, but long it could not be
 Till that her garments heauy with theyr drinke,
 Puld the poore wretch from her melodious lay
 To muddy death.

Laer. Alas, then fhe is drownd.

Quee. Drownd, drownd.

Laer. Too much of water haft thou poore *Ophelia*,
 And therefore I forbid my teares; but yet
 It is our tricke, nature her custome holds,
 Let shame fay what it will, when these are gone,

190 The woman will be out. Adiew my Lord,
 I haue a speech o' fire that faine would blasfe,
 But that this folly drownes it. *Exit.*

King. Let's follow *Gertrud*,
 How much I had to doe to calme his rage,
 Now feare I this will giue it start againe,
 Therefore lets follow. *Exeunt.*

173 Q. *cronet*; F. *Coronet*, variant spellings. As usual F. has the more modern form.

178 Q. *laudes*; F. *tunes*, followed by most editors. It is hard to believe that the Q. printer either misread or altered *tunes*, if that word stood in his copy. to *laudes*. On the other hand the change of an unfamiliar to a familiar word is quite in accordance with the practice of F. Moreover the Q. text has a deeper significance; the girl who in her madness had sung such tunes as "St. Valentine's Day" dies chanting the *Laudes*, i.e. the psalms of praise that she had learned at church. The appearance of *tunes* in Q. shows that the change was made early by actor or prompter.

182 F. *her drinke*, a scribal error, possibly repeating *her* earlier in the line.

183 F. *buy* for Q. *lay*, a plain misprint.

184 F. is *the drown'd?*, a scribal inversion. The agreement of Q. with Q. goes to show that the phrase was written and spoken as an affirmative sentence.

191 Q. *a fire*; F. *of fire*. Shakespeare probably wrote *o (of) fire*, misread by Q. printer as *a fire* and corrected by F. to *of*.

192 Q. *drownes*; F. *doubts* (i.e. *douts*, does out). Many editors follow F. Wilson attributes the Q. reading to the "corrector's" emendation of a

V. i.

Enter two Clownes.

Clowne. Is shee to be buried in Chriitian buriall, when she wilfully seekes her owne saluation?

Other. I tell thee she is, therefore make her graue straight, the crowner hath fate on her, and finds it Christian buriall.

Clowne. How can that be, vnsesse she drown'd her selfe in her owne defence.

Other. Why tis found so.

10 *Clowne.* It must be *Se offendendo*, it cannot be *els*, for heere lyes the poynt, if I drown me my selfe wittingly, it argues an act, & an act hath three branches, it is to act, to doe, to performe, argall, she drown'd her selfe wittingly.

dowes or *downes* misprint of a Shakespearean spelling *dowts*, an emendation furthered by the talk of drowning in this passage; he also remarks that one does not drown a fire. But one of the meanings of "drown" is to "drench," to "extinguish," and Shakespeare repeatedly uses this word in connection with tears. There is a close parallel to the present passage in *Wint. Tale*, 2.1.111-12, *Grief . . . which burns worse than tears drown*. Shirley who often borrows a phrase from Shakespeare writes in *The Traitor*, 5.1.15:

My eyes . . . desire to drown thee.

The construction of the passage is plain: *This folly*, the subject of *drownes*, is, of course, the tears of Laertes, tears which he regards as womanish folly; the word *drownes*, then, seems specially appropriate.

On the textual side it may be noted that *Q.1* *drowne thee in my tears* supports *Q.* and that the word *drownes* is reinstated in the three later folios. It would seem then that *doubts* is a scribe's alteration.

Act 5, scene 1

2 F. *that wilfully*, followed by most editors, but probably a scribal alteration.

3 F. inserts an unnecessary *and* before *therefore*.

9 Q. *so* (an *e* as *o* error) *offended*; F. *Se offendendo*. Wilson thinks the Q. printer may have set up *offendended*, which was then "corrected" to the present Q. reading. The Clown's phrase is a happy blunder for *se defendendo*.

12 F. *an Act* for Q. *to act*, due to the repetition of the phrase in the immediately preceding lines.

13 Q. *or all*; F. correctly *argall*, i.e. ergo. Wilson thinks the Q. printer set up *orall* (*o* for *a*), carelessly dropping the *g* and that the "corrector" altered it to *or all* and inserted the semicolon in an effort to make some sense. It is perhaps simpler to suppose that the printer misread Shakespeare's *a* as *o*, a common error, set up *orgall*, saw that it was a nonsense word, and knocked out the *g*.

Other. Nay, but heare you good man deluer.

20 *Clowne.* Giue mee leaue, here lyes the water, good, here stands the man, good, if the man goe to this water & drowne himselfe, it is will he, nill he, he goes, marke you that, but if the water come to him, & drowne him, he drownes not himselfe, argall, he that is not guilty of his owne death, shortens not his owne life.

Other. But is this law?

Clowne. I marry if't. Crowners quest law.

Other. Will you ha the truth an't, if this had not beene a gentlewoman, she should haue been buried out a christian buriall.

30 *Clowne.* Why there thou sayst, and the more pitty that great folke should haue countnaunce in this world to drowne or hang theselues, more then theyr euen Christen: Come my spade, there is no auncient gentlemen but Gardners, Ditchers, and Grauemakers, they hold vp Adams profession.

Other. Was he a gentleman?

Clowne. A was the first that euer bore Armes.

Other. Why he had none.

40 *Clo.* What, ar't a Heathen? How doft thou understand the Scripture? The Scripture sayes *Adam* dig'd; could he digge without Armes? Ile put another question to thee, if thou answeref me not to the purpose, confesse thy selfe.

Other. Goe to.

Clow. What is he that builds stronger then eyther the Mafon, the Shypwright, or the Carpenter?

18 F. *himselfe*, a simple misprint.

20 F. has a question mark for exclamation after that..

24 Q. *ift*; F. *is't*. The period after *ift* in Q. may mark a pause for emphasis.

26 F. *on't*, a modernization.

28 Q. *out a*; F. *out of*. The colloquial form of Q. is appropriate to the Clown.

32 F. *Christian*. Q. preserves an old idiom.

37 F. *He* for Q. *A.*

38-42 Q. omits the words from the speech-heading *Other to Armes?* Apparently the printer's eye skipped from **Armes** (l. 37) to **Armes** (l. 42) about three prose lines, supplied from F.

44 Q. has a period; F. a dash after *thy selfe* to indicate an unfinished speech.

48 Q. has a period after **Carpenter**; the question mark is supplied from F. So also in l. 58 below.

50 *Other.* The gallowes maker, for that Frame out-liues a thoufand tenants.

Clowne. I like thy wit well in good fayth, the gallowes dooes well, but howe dooes it well? It dooes well to thosse that do ill, nowe thou dooſt ill to fay the gallowes is built stronger then the Church, argall, the gallowes may doo well to thee. Too't againe, come.

Other. VVho buildes stronger then a Mafon, a Shipwright, or a Carpenter?

Clowne. I, tell me that and vnyoke.

60 *Other.* Marry now I can tell.

Clowne. Too't.

Other. Masse I cannot tell.

Clow. Cudgell thy braines no more about it, for your dull asse wil not mend his pace with beating, and when you are askt this queſtione next, fay a graue-maker, the houſes hee makes laſts till Doomeſday. Goe get thee in, and fetch mee a ſtoupe of liquer. In youth when I did loue did loue,

Song.

70 Me thought it was very ſweet

To contract, o, the time for a my behoue,

O me thought there, a, was nothing, a, meet.

Enter Hamlet and Horatio.

49 Q. omits **Frame**, supplied from F.

62 After this line F. has the s.d. *Enter Hamlet and Horatio a farre off.*

Q. postpones their entrance till after l. 72. The change has been made by the prompter to get Hamlet on the stage while the clown is singing.

67 F. inserts *that* after **houſes**, a needless change.

67-8 F. *go, get thee to Vaughan.* Probably *Yaughan* (i.e. Yohan or Johan) kept a tavern near the theatre and the insertion of his name here was an actor's gag to get a laugh. There is no such name in Q.₁ and there is no need to suppose an omission in Q.

Q. *foope*; F. *ſtoupe*, followed by all editors and probably correct since Q.₁ reads *ſtope*. The Q. printer may have dropped the *t*. Still *foope* (i.e. sup) makes sense.

71-2 The **o** (F. *O*) and **a** of l. 71, like the repeated **a** of l. 72 (omitted in F.) probably represent the grunts of the Gravedigger at work and should be set **off** by commas. It has also been suggested that they represent the drawling note of the^o singer; cf. the song of Autolycus in *Wint. Tale.*

Ham. Has this fellowe no feeling of his busines? a fings in
graue-making.

Hora. Cuftome hath made it in him a propertie of easines.

Ham. Tis een fo, the hand of little implotment hath the daintier fence.

Clow. But age with his stealing steps

Song.

Ham. That skull had a tongue in it, and could sing once, how the knave iowles it to the ground, as if twere Caines iawbone, that did the first murder, this might be the pale of a pollitician, which this asse now ore-reaches; one that would circumuent God, might it not?

Hora. It might my Lord.

74 F. *busineffe*, that he sings at, followed by all editors including Wilson who says the Q. printer omitted that. But Q. makes perfect sense: Hamlet first asks a rhetorical question and then gives his reason for asking it. To explain Q. by the omission of that does not account for the question mark after *busineffe* in that text. The F. text has been edited. It also reads at for Q. in in this line.

The Griggs facsimile has no period after **graue-making**, but one is found in all three photostats.

78 Q. *dintier*; F. correctly *daintier*. No such spelling as *dinty* is known to N.E.D. In a crowded line *a* has dropped out. The period after *fence* is supplied from F.

80 F. *caught* for Q. *clawed* which reproduces the original of Lord Vaux's song (Arber, *Tottel's Miscellany*, p. 173).

81 F. *inill* for Q. *into*, followed by most editors. But here as in 1.80 Q. reproduces the original. F. may show an actor's alteration to emphasize the archaic rudeness of his song.

84 F. *to th' ground*.

85 F. *It might*, avoiding the demonstrative *this* of Q. F. omits *now*.

87 F. *o'er Offices*, followed by many editors. Dr. Johnson says: "It is a strong exaggeration to remark that an *ass* can *over-reach* him who would once have tried to circumvent God." But the Dr. does not notice that now a live ass o'er-reaches a dead politician who alive would have tried to circumvent God. He thinks that *o'er Offices* may be Shakespeare's own revision. The verb "to office" occurs twice in Shakespeare (*All's Well*, 3.2.129, and *Cor.*, 5.2.68), but in neither case with a meaning that would be appropriate here. On the other hand, *pace* Dr. Johnson, the idea of an ass like the clown "o'er-reaching" a smart politician is most happy and Hamlet-like. It is possible that F. represents the alteration of the scribe who, like Dr. Johnson, stumbled at the "exaggration" of his copy.

87 F. *could*, possibly induced by *could* two lines below.

90 *Ham.* Or of a Courtier, which could fay good morrow sweet lord, how doſt thou sweet lord? This might be my Lord ſuch a one, that praifeſd my lord ſuch a ones horſe when a ment to beg it, might it not?

Hor. I my Lord.

100 *Ham.* Why een fo, & now my Lady wormes, Chapleſſe, & knockt about the Mazard with a Sextens ſpade; heere's fine reuolution and we had the tricke to ſee't, did theſe bones coſt no more the breeding, but to play at loggitſ with them: mine ake to thinke on't.

Clow. A pickax and a ſpade a ſpade,
 ♦ for and a throwding ſheet,
 O a pit of Clay to be made
 for ſuch a gueſt is meet.

Song.

110 *Ham.* There's another, why may not that be the ſkull of a Lawyer, where be his quiddities now, his quillities, his cafes, his tenurs, and his tricks? Why dooes he ſuffer this madde knaue now to knocke him about the ſconce with a durtie thouell, and

92 F. has *good* for the ſecond *weet* of Q. in this line. Many editors, including Wilson, follow F.; but Hamlet ſeems to be mocking the flattering repetition of the courtier's address.

94 Q. *a went*; F. *he meant*. The correction *meant* appears before F. in the copy of the undated Q. at the Bodleian. The Q. text makes ſome ſeſe, but F. ſupported by an early Q. is ſurely right; *m* and *w* are ſo nearly alike that the Q. printer may easily have misread a Shakespearean ſpelling *ment* as *went*.

97 Q. has no punctuation after *wormes*, the comma is ſupplied from F.
 Q. *Choples*; F. *Chapleſſe*. Q. misreads *a* as *o* but otherwise may preſerve a Shakespearean ſpelling.

98 Q. *maffene*; F. correctly **Mazard**. In the one other place where the word occurs in Shakespeare (*Oth.*, 2.3.156) it is ſpelled in Q. *mazzard*, in F. *mazard*. Here Q. probably represents a misreading of a form *mafferd*, turning *r* into *n* and final *d* into *e*.

99 F. *if* for Q. *and*, a modernization.

101 F. *with 'em?* F. is prodigal of question marks and the phrase may be read as an exclamation.

102 F. has the quaint ſpelling *Pickhaxe*.

Q. ſets the word **Song** in the right margin; F. has the s.d. *Clowne fings* before the ſong; ſo also in l. 89; in l. 79 *Sings*.

106 F. *might not*, an arbitrary alteration.

107 F. *of of*, a printer's error.

Q. *quiddities . . . quillites* (for *quillities*); F. *Quiddits . . . Quilletts*, variant ſpellings.

109 Q. *madde*; F. *rude*, followed by most editors. Wilson ſays: "Q. has a minim misreading (*rw* as *ma*); the *action of battery* proves that *rude* was the word intended." This does not ſeem necessary. Q. gives perfect ſeſe,

will not tell him of his action of battery? hum, this fellowe might be in's time a great buyer of Land, with his Statuts, his recognisances, his fines, his double vouchers, his recoueries. Is this the fine of his Fines, and the recovery of his Recoueries, to haue his fine pate full of fine durt, will his vouchers vouch him no more of his purchafes & double ones too, then the length and breadth of 120 a payre of Indentures? The very conueyances of his Lands will scarcely lye in this box, & muſt th'inheritor himſelfe haue no more, ha?

Hora. Not a iot more my Lord.

Ham. Is not Parchment made of ſheepe-skinnes?

Hora. I my Lord, and of Calues-skinnes too

Ham. They are ſheepe and Calues which ſeeke out aſſurance in that, I wil ſpeak to this fellow. Whofe graue's this firra?

Clow. Mine fir,

O a pit of clay for to be made
for ſuch a Gueſt is meeſe.

130 *Ham.* I thinke it be thine indeede, for thou lyeft in't.

Clow. You lie out ont fir, and therefore tis not yours; for my part I doe not lie in't, yet it is mine.

for Hamlet might well call the clown a *mad* i.e. wild, reckless, knave, for knocking a lawyer's *sconce* with his shovel and thus laying himself open to an *action of battery*: cf. *madde rogue*, l. 196.

111 Q. has a comma after **battery**; the question mark is supplied from F.

114-6 Q. has a comma after **recoueries**; F. a colon. Q. omits the words **Is this to his recoueries**. The Q. printer has jumped from one **recoueries** to the other; cf. ll. 38-42 above.

117 Q. omits **his** before **vouchers**, supplied from F.

118 Q. *doubles*; F. correctly *double ones too*. Apparently the Q. printer was more than usually careless in this passage or found his copy unusually perplexing.

120 F. *hardly*, a paraphrase.

121 F. *the Inheritor*.

124 Q. **to**; F. **too**. The Griggs facsimile omits the period found in all three photostats after **to**.

125 Q. *which ſeeke*; F. *that feek*, an arbitrary alteration.

127 Q. *firra?*; F. *Sir?* Hamlet would hardly address the Clown as *Sir*. F. must be a careless scribal change.

129 Q. *or a pit*; F. *O a pit*. The Q. printer misread *o* as *or*. The word, of course, is part of the song into which the Clown here breaks. Q. omits the second line of this song, supplied from F.

134 F. *it is for Q. tis*.

135 F. inserts *and* before *yet*. This is needless. Wilson says Q. shows an omission.

Ham. Thou dooſt lie in't to be in't & fay it is thine, tis for the dead, not for the quicke, therefore thou lyeft.

140 *Clow.* Tis a quicke lye fir, twill away againe from me to you.

Ham. What man dooſt thou digge it for?

Clow. For no man fir

Ham. What woman then?

Clow. For none neither

Ham. Who is to be buried in't?

145 *Clow.* One that was a woman fir, but reſt her foule ſhee's dead.

Ham. How abſolute the knaue is, we muſt ſpeake by the card, or equiuocation will vndoo vs. By the Lord *Horatio*, this three yeeres I haue tooke note of it, the age is growne ſo picked, that the toe of the pefant coms ſo neere the heele of the Courtier he galls his kybe. How long haſt thou been Graue-maker?

Clow. Of all the dayes i'th yere I came too't that day that our laſt king *Hamlet* ouercame *Fortinbraſſe*.

Ham. How long is that ſince?

160 *Clow.* Cannot you tell that? euerie foole can tell that, it was that very day that young *Hamlet* was borne: hee that is mad and ſent into *England*.

Ham. I marry why was he ſent into *England*?

Clow. Why because a was mad: a ſhall recouer his wits there, or if a doo not, tis no great matter there.

137 Q. it is thine; F. 'tis thine; perhaps induced by 'tis immediately following.

149 F. has a question mark for exclamation after is, an unnecessary change.

150 Q. this three years; F. these three years, followed by most editors, but

• it looks like the ſcribe's attempt to correct Shakespeare's grammar. *Three years*, an indefinite expression, equivalent to "long time," may well take a singular pronoun.

151 Q. tooke; F. taken, a modernization. Shakespeare repeatedly uses *took(e)* as a past participle, see *Two Gent.*, 5.4.105; *M. for M.*, 2.2.74; *C. of E.*, 2.1.89, and elsewhere.

152-3 F. heelſ of our Courtier. Greg calls this a double misprint, but it may be a ſcribal error.

154 Q. omits ~~a~~ before *Graue-maker*, which appears in F.; but like *Sexten*, 1. 177, the noun may stand without the article.

155 Q. omits all before the dayes, ſupplied from F.

156 F. o'ercame.

160 Q. that very; F. the very. Tanger thinks the Q. printer was misled by the following that, but it is usual for F. to ſubSTITUTE the article for the demonstrative.

161 F. was for Q. is, an arbitrary change.

165-6 F. he for Q. a in both lines.

167 F. it's for Q. tis.

170 *Ham.* Why?
Clow. Twill not be feene in him there, there the men are as
Ham. How came he mad? [mad as hee.
Clow. Very ftrangely they fay.
Ham. How strangely?
Clow. Fayth eene with loofing his wits.
Ham. Vpon what ground?
Clow. Why heere in Denmarke: I haue been Sexten heere
 man and boy thirty yeeres.
Ham. How long will a man lie i'th earth ere he rot?
 180 *Clow.* Fayth if a be not rotten before a die, as we haue many
 pockie corses now adaiers that will scarce hold the laying in, a will
 laft you some eyght yeere, or nine yeere. A Tanner will laft you
 nine yeere.
Ham. Why he more then another?
Clow. Why fir, his hide is fo tand with his trade, that a will
 190 keepe out water a great while; & your water is a fore decayer of
 your whorfon dead body, heer's a scull now hath lyen you i'th
 earth 23. yeeres.
Ham. Whose was it?
Clow. A whorfon mad fellowes it was, whose do you think
 it was?
Ham. Nay I know not.
Clow. A pestilence on him for a madde rogue, a pourd a
 flagon of Renish on my head once; this same skull fir, was fir,
 Yoricks skull, the Kings Iester.
 200 *Ham.* This?

169 F. omits the first *there*, a scribal or printer's error. •
 177 F. *sixteene* for Q. *Sexten*, a curious blunder.
 180 F. *Ifaith*, an arbitrary alteration.
 180-1 F. *he* for Q. *a* in both lines.
 181 Q. omits now *adaies*, supplied from F.
 Q. *som eyght*; F. *fome eight*. In the first word Q. has fallen into a
 common "psychological error." When two cases of the same letter (as
 here *e*) stand together, there is a tendency to omit one of them, to set up,
 for instance, *The example* or *The xample*, for *The example*.
 189-90 F. *Heres a Scull now; this scul has laine in the earth.* This text, fol-
 lowed by many editors, probably shows an actor's interpolation in the repe-
 tition of *Scull*, and scribal modernization in the last phrase.
 F. *three & twenty*, an arbitrary alteration.
 196 F. *pestilence*, probably a misprint.
 198 F. *this fame Scull Sir, this fame Scull fir, was Yoricks.* The F. text
 shows either the scribal repetition of a phrase, or, possibly, an actor's in-
 terpolation for emphasis. The Q. text needs only a comma before *Yoricks*
 to make good sense.

Clow. Een that.

210 *Ham.* Alas poore *Yoricke*, I knew him *Horatio*, a fellow of infinite iest, of most excellent fancie, hee hath borne me on his backe a thoufand times, and now how abhorred in my imagination it is: my gorge rifies at it. Here hung those lypes that I haue kist I know not howe oft, where be your gibes now? your gambolles, your songs, your flashes of merriment, that were wont to set the table on a roare? not one now to mocke your owne grinning, quite chopfalne. Now get you to my Ladies chamber, & tell her, let her paint an inch thick, to this fauour she must come, make her laugh at that.

Prethee *Hbratio* tell me one thing.

Hora. What's that my Lord?

Ham. Dooft thou thinke *Alexander* lookt a this fashyon i'th earth?

220 *Hora.* Een so.

Ham. And smelt so? pah.

Hora. Een so my Lord.

Ham. To what base vses wee may returne *Horatio*! Why may not imagination trace the noble duft of *Alexander*, till a find it stopping a bunghole?

202 F. begins Hamlet's speech with *Let me fee*. This is followed by most editors including Wilson, but it reads like an actor's interpolation, preluding the stage-business of Hamlet's taking over the skull from the Clown.

204 Q. *bore*; F. correctly *borne*; *bore* is a recognized form of the past participle, but apparently not used elsewhere in Shakespeare. Wilson thinks the Q. printer dropped the *n*.

205 F. omits *now*; perhaps the scribe was disturbed by the collocation *now how*.

206 F. omits *in* before *my* and *it* before *is*. The scribe probably took *Imagination* to be the subject of *is*.

209-10 F. has question marks after *Gambals*, *Songs*, and *Rore*. Q. omits them all. One after *roare* is sufficient.

211 F. *No one*, an arbitrary change.

212 F. *Iceing* for Q. *grinning*, perhaps an attempt to polish Hamlet's diction. F. has question marks after *Iceing* and *chopfalne*, but they do not seem needed.

213 Q. *Ladies table*; F. correctly *Ladies chamber*. Q. repeats the *table* of l. 211.

218 Q. *a this*; F. *o'this*, a modernization.

221 Q. has no punctuation after *so*; the needed question mark, cf. l. 219, is supplied from F.

F. *Puh* for Q. *pah*.

224 Q. has a question mark representing an exclamation after *Horatio*; F. a period.

225 F. *he* for Q. *a*.

230 *Hor.* Twere to confider too curioufly to confider so.
Ham. No faith, not a iot, but to follow him thether with modesty enough, and likelyhood to leade it. *Alexander* dyed, *Alexander* was buried, *Alexander* returneth to dust, the dust is earth, of earth vvee make Lome, & why of that Lome whereto he was conuerted, might they not stoppe a Beare-barrell?
 Imperious *Caesar* dead, and turn'd to Clay,
 Might stoppe a hole, to keepe the wind away.
 O that that earth which kept the world in awe,
 Should patch a wall t'expell the winters flaw.

240 But soft, but soft awhile, here comes the King, *Enter K. Q.*
 The Queene, the Courtiers, who is this they follow? *Laertes and the corfe.*
 And with such maimed rites? this doth betoken,
 The corfe they follow, did with desprat hand

227 F. *to confider: to curioufly to confider so.* An interesting example of F's heavy and bad punctuation.

231 Q. has a period; F. a semicolon after it.
 Q. omits *as thus*. Wilson calls it "a certain omission"; but it may well be an interpolation in F. of the actor to round out the speech.

232 F. *into* for Q. *to*, an arbitrary change.

235 Q. *Imperious*; F. *Imperial*. Shakespeare uses both forms. The phrase *imperial Caesar* occurs in *Cym.*, 5.5.474; but of that play we have only the F. text, so that the form *Imperious* may have been changed there as here. In at least one other case, *Titus*, 1.1.250, there has been such a change, for there Q. reads *imperious*; F. *imperial*.

239 Q. *waters*; F. correctly *winters*, for the *flaw* is the *wind* of l. 237. Q. shows a misreading of *in* as *a*. Shakespeare's carelessly undotted *i* probably led to this minim misprint.

240 Q. *awhile*; F. *aside*, probably a prompter's alteration to indicate stage-business, i.e. for Hamlet to step *aside* as the funeral enters.
 s.d. Q. *Enter K. Q. Laertes and the corfe*
 F. *Enter King, Queene, Laertes, and a coffin with Lords attendant.*
 An interesting example of Shakespeare's carelessness in the matter of s.d. compared with the elaboration of F. due to the prompter's annotations. That Shakespeare meant the funeral to be attended by others than the three he names is plain from the reference to *Courtiers*, l. 241, and to the *Priest*, l. 263. He left it to the prompter to provide a *coffin* and to rally minor members of the company to follow as the *Priest* and *Lords attendant*. It is curious that neither Q. nor F. introduces the clergyman whom the speech-heading of Q. calls *Doct.*, l. 249 (Shakespeare's word for a learned man, gowned like a minister) and F. *Priest*, a title caught from the text l. 263. The prompter would arrange that an actor gowned as a priest would come upon the stage in advance of the pall-bearers and the coffin. Wilson (*What Happens in Hamlet*, p. 300) insists that the speech-heading of Q., i.e. *Doct.*, can mean only a Doctor of Divinity, a clergyman of the Church of England, and accordingly in his edition of *Hamlet* he garbs this actor in cassock and

Foredoo it owne life, twas of some estate,
Couch we a while and marke.

Laer. What Ceremonie els?

Ham. That is *Laertes* a very noble youth, marke.

Laer. What Ceremonie els?

Doct. Her obsequies haue been as farre inlarg'd

250 As we haue warrantie, her death was doubtfull,
And but that great commaund ore-fwayes the order,
She shoulde in ground vnfauncfied have lodg'd
Till the last trumpet: for charitable prayers,
Shardes, flints and peebles should be throwne on her:
Yet heere ~~she~~ is allow'd her virgin Crants,
Her mayden strewments, and the bringing home
Of bell and buriall.

Laer. Must there no more be doone?

Doct. No more be doone.

We should prophane the ferverice of the dead,

gown. The only purpose of such a speech-heading in a playhouse ms., he says, is to indicate costume. It may be noted, however, that in Q.₁ as well as in F. the speech-heading is not *Doct.* but *Priest* from which we may infer that the character appeared on Shakespeare's own stage in the costume of a Roman Catholic priest. The point is of no great importance, but the reference earlier in the play to Purgatory and to the Roman sacrament of extreme unction (*unanncled*, 1.5.78) would seem to show that Shakespeare set the action of *Hamlet* in pre-Reformation Denmark.

244 F. omits of.

250 F. *warrantis*, a variant spelling, not used elsewhere by Shakespeare.

• The scribe probably misread final *e* as *s*.

252 Q. *been lodg'd*; F. *haue lodg'd*, followed by all editors. Perhaps Shakespeare first wrote *haue been lodg'd*, the natural phrase here, and then realizing the awkward rhythm, cancelled the phrase, but so imperfectly that the printer read *been* and the scribe *haue*. The Q.₁ text, *had been buried*, suggests that a passive form of the verb was spoken on Shakespeare's stage.

253 F. *praier*, dropping an *s* at the end of the line.

254 Q. omits *Shardes*, supplied from F. It is possible to scan the Q. line by reading *Flints* as equivalent to a full foot, but it is more likely that the printer omitted the word than that the scribe invented it.

255 Q. *Crants*; F. *Rites*, a plain case of scribal alteration to a more familiar word. *Crants*, also spelled *Cranse* and *Corance*, is the English equivalent of the German *Kranz*, wreath, garland. An *N.E.D.* quotation of 1890 shows the word still in existence, but in need of explanation: "The 'crants' were garlands which it was usual to make of white paper and to hang up in the church on the occasion of a girl's funeral." With the last phrase of this quotation cf. *he~~¶~~ virgin crants*. The word occurs nowhere else in Shakespeare.

260 To sing a Requiem and such rest to her
As to peace-parted soules.

Laer. Lay her i'th earth,
And from her faire and vnpolluted flesh
May Violets spring: I tell thee churlish Priest,
A ministring Angell shall my fister be
When thou lyest howling.

Ham. What, the faire *Ophelia*?

Quee. Sweets to the sweet, farewell,
I hop't thou should'ft haue been my *Hamlets* wife,
I thought thy bride-bed to haue deckt sweet maide,
And not haue strew'd thy graue.

Laer. O treble woe

270 Fall tenne times treble on that curfed head,
Whose wicked deede thy most ingenious fence
Depriued thee of, hold off the earth a while,
Till I haue caught her once more in mine armes;

Leaps in the graue.

Now pile your dust vpon the quicke and dead,
Till of this flat a mountaine you haue made

260 Q. *a Requiem*; F. *fage Requiem*. Most editors follow Q. Wilson, who follows F., suggests that the Q. printer omitted *fage* and that the "corrector" inserted *a* to restore the meter; cf. note on 1.2.175. This is possible, but it is not unlikely that *fage* is one of the "improvements" of the scribe. The phrase *to sing sage* reminds one of the hissing geese that Tennyson made a practice of kicking out of his boat. Wilson's reference to *Il Penseroso* (Cambridge *Ham.*, p. 239) has no evidential value since Milton probably read *Hamlet* in the F. text and lifted the adjective *sage* therefrom.

265 Q. has a comma after *Ophelia*; the question mark, perhaps denoting an exclamation is supplied from F.

269 F. *t'have*, an attempt to correct Shakespeare's grammar.

Q. *treble woe*; F. *terrible woer*, an absurd error due to the scribe's or the printer's misreading.

270 Q. *double*; F. *treble*, undoubtedly right since it repeats the *treble* of l. 269. Wilson notes that in Q. this line begins a new page, M₄ verso, and suggests that the interruption was responsible for the printer's error. It is possible in Elizabethan script to misread *treble* as *double*.

272 Q. *Depriued*; F. *Depriu'd*, marking the disyllabic pronunciation.

273 Q. lacks the s.d. *Leaps in the graue* of F. It was probably not in the copy but was added later in the prompt book. It is interesting to note that neither Q. nor F. has a s.d. for Hamlet's leap into the grave. Perhaps the actor of Hamlet knew his business so well that no prompter's direction was necessary here. Q. shows how it was played with two s.d.; *Laertes leapes into the grave* and *Hamlet leapes in after Laertes*.

T'oretop old *Pelion*, or the skyefh head
Of blew *Olympus*.

280 *Ham.* What is he whose grieve
Bareſ ſuſh an empheſis, whose phrase of forrow
Coniuſes the wandring ſtarres, and makes them ſtand
Like wonder wounded hearers? this is I
Hamlet the Dane.

Lear. The deuill take thy foule,
Ham. Thou pray'ſt not well,
I prethee take thy fingers from my throat,
For though I am not ſpleenatiue and rafh,
Yet haue I in me ſomething dangerous,
Which let thy wifeneſſe feare; hold off thy hand,

King. Pluck them a funder.

Quee. *Hamlet, Hamlet.*
All. Gentlemen.

275 Q. *To'retop*, another apostrophe error; F. does not improve the meter by printing *To o'retop*.

277 Q. *grieve*; F. *grieſes*, an arbitrary change.

279 Q. *coniures*; F. *Coniure*.

280 Q. has a colon after **hearers**; the question mark is supplied from F.

282-3 Q. prints the words **Thou pray'ſt to throat** as one long line, the last three words of which, preceded by a bracket, are on the level of the next line. Probably some crowding in the ms., due perhaps to revision by the author, led to this awkward typographical arrangement. F. clears it up by printing as two lines: **Thou . . . well**, which completes the previous half line, and **I . . . throat**.

284 Q. **For**; F. **Sir**, possibly an actor's alteration. Q.₁ has *For*, confirming the Q. text as original.

• Q. omits and before **rash**, supplied from F.

285 Q. **in me ſomething**; F. **ſomething in me**. The agreement of Q.₁ with F. shows that this transposition was an early change made by prompter or actor.

286 Q. **wifedome**; F. **wifeneſſe**. Wilson (T.L.S., June 8, 1933) thinks F. the true reading and Q. a printer's error, due to his eye catching the first half of the word, *wife*, and guessing at the rest, as in 3.1.160. Shakespeare does not use the word *wifeneſſe* elsewhere, but it appears in Massinger's *A Very Woman*, 2.3 (1634). Massinger may, indeed, have lifted it from the F. text with which he was familiar, but the sense in which he uses it, i.e. **prudence, practical wisdom**, fits the present context better than does *wifedome*. By the rule of *durior lectio* F. is to be preferred. F. has a period for Q. semicolon after **feare**.

Q. **hold off**; F. **Away**, an arbitrary change.

288 F. omits the speech-heading **All** and the following word **Gentlemen** and assigns the next speech to **Gen.** (i.e. *Gentlemen*) instead of to **Hora**. (as in Q.) to whom it clearly belongs. This can hardly be a prompter's change; it is more likely due to careless transcription by the F. scribe.

Hora. Good my Lord be quiet.

Ham. Why, I will fight with him vpon this theame

290 Vntill my eye-lids will no longer wagge.

Quee. O my fonne, what theame?

Ham. I loued *Ophelia*, forty thoufand brothers

Could not with all theyr quantitie of loue

Make vp my fumme. What wilt thou doo for her?

King. O he is mad *Laertes*.

Quee. For loue of God forbear him.

Ham. 'Swounds fhev me what th'owt doe:

Woo't weepe, woo't fight, woo't faft, woo't teare thy felfe,

Woo't drinke vp *Efill*, eate a *Crocadile*?

300 Ile doo't, dooft come heere to whine?

To out-face me with leaping in her graue,

Be buried quicke with her, and fo will I.

And if thou prate of mountaines, let them throw

Millions of Acres on vs, till our ground

Sindging his pate against the burning Zone

Make *Offa* like a wart, nay and thou'l mouth,

Ile rant as wel as thou.

Quee. This is meere madnesse.

And thus a while the fit will worke on him,

292 Q. *loued*; F. *lou'd*. Cf. note l. 272 above.

293 F. brackets the words *with all . . . Love*.

294 Q. has a period after *her*; the question mark is supplied from F.

297 Q. *'Swounds*; F. *Come*, a "purging."

Q. *th'owt*; F. *thou'l*, a modernization, perhaps to make the sense clearer to the eye.

Q. no doubt represents the old pronunciation.

298-9 As usual F. sprinkles the text with question marks after *weepe*, *fight*, *felfe*, and *Crocadile*. Q. has only the last of these.

298 F. omits *woo't fast*.

299 Q. *Efill*; F. *Efile*, variants of *eisel*, i.e. vinegar.

300 F. inserts *thou* after *dooft*, probably added by the scribe in an attempt to improve the meter, but even so the line is short. A pause after *doo't* is equivalent to the lacking foot. It is amusing to note that Van Dam in his anxiety to secure the regulation five-foot line here inserts the oath, *God's mother*, an oath not found in any of Shakespeare's plays, except *K.H.VI*, *I*, *II* and *III*.

307 F. has the speech-heading *King*. The fact that Q. assigns a corresponding speech to the King goes to show that this was the practice of Shakespeare's stage. Possibly it seemed better to the prompter to take the lines away from the boy who played Gertrude and give them to the old actor playing *Claudius*. There can be no doubt, however, that Shakespeare wrote them for the Queen; cf. her defense of her son in 4.1.24-7.

308 Q. *this*; F. correctly *thus*.

310 Anon as patient as the female Doue
When that her golden cuplets are disclosed
His silence will fit drooping.

Ham. Heare you sir,
What is the reaon that you vse me thus?
I lou'd you euer, but it is no matter,
Let *Hercules* himselfe doe what he may
The Cat will mew, and Dogge will haue his day. *Exit Hamlet*

King. I pray thee good *Horatio* waite vpon him. *and Horatio.*
Strengthen your patience in our laft nights speech,
Weele put the matter to the preſent push:
Good *Gertrud* ſet ſome watch ouer your fonne,
320 This graue ſhall haue a liuing monument,
An houre of quiet ſhortly ſhall we ſee
Til then in patience our proceeding be. *Exeunt.*

V. ii *Enter Hamlet and Horatio.*

* *Ham.* So much for this fir, now ſhall you ſee the other,
You doe remember all the circumſtance.

Hora. Remember it my Lord?

Ham. Sir in my hart there was a kind of fighting
That would not let me ſleepe, me thought I lay
Worfe then the mutines in the Bilboes, rafhly.

310 F. *Cuplet*, dropping the final *s*.

315 For the Q. s.d. after this line F. has only *Exit*. Evidently Hamlet goes
out alone as the next line is addressed to Horatio who then follows his
friend.

316 F. *you* for Q. *thee*.

317 F. *you* for Q. *your*.

321 Q. *thirtie*, found in all three photostats of the 1604 Q. This nonsensical
word troubled the proof-reader of the 1605 issue who altered it by guess to
thereby, found in all the 1605 Qq., which has actually been adopted by some
editors. The F. *shortly* gives a much better ſense and is almost certainly
Shakespeare's word, misread by the Q. printer.

Act 5, scene 2

1 F. *let me ſee*. "The compoſitor repeating to himſelf the words he was
going to put in type, involuntarily changed ſhall you ſee into the common-
place *let me ſee*."—Tanger.

2 The Griggs facsimile has a comma after *circumſtance* due to a blurred
period in Hunt. The Folger and E.C. copies have a period.

3 Q. has a period after *Lord*; the question mark is ſupplied from F.

4 Q. *my thought*, an *e* as *y* error; F. correctly *me thought*.

6 Q. *bilbo*; F. *Bilboes*. The change to the plural in which the word almost
always appears was made as early as Q.. Probably the Q. printer dropped
the final *s*.

And prayd be rashnes for it: let vs knowe,
 Our indiscretion sometime ferues vs well
 When our deepe plots doe pall, & that shoulde learne vs

10 There's a diuinity that shapes our ends,
 Rough hew them how we will.

Hora. That is most certaine.

Ham. Vp from my Cabin,

My fea-gowne scarft about me in the darke
 Gropt I to find out them, had my desire,
 Fingard their packet, and in fine with-drew
 To mine owne roome againe, making so bold,
 My feares forgetting manners, to vnseale
 Their graund commission; where I found *Horatio*
 Ah royll knavery! an exact command

20 Larded with many feuerall sorts of reas ons,
 Importing Denmarkes health, and *Englands* to,
 With hoe such bugges and goblines in my life,

7 Q. *prayd*; F. *praise*, showing the common misreading of final *d* as *e*.
 Perhaps in an attempt to clarify the context F. brackets the words *And praise . . . it*.

The colon after *for it* in Q. represents a long pause. The narrative is interrupted here for a characteristic generalization, *let vs knowe, etc.*, by Hamlet, after which and after Horatio's brief interjection, Hamlet resumes his narrative. Syntactically, *rashly*, 1. 6, modifies *Gropt*, 1. 14.

8 F. *sometimes*, the more conventional adverbial usage.

9 F. *deare*, probably a scribal error.

Q. *pall*, found in all three 1604 copies; F. *paule*. For some reason this word troubled an early "corrector," for the 1605 Qq. read *fall*, a miscorrection which continues in later Qq. Pope's emendation, *fail*, has been adopted by some editors, but *pall* makes good sense and is used by Shakespeare in the sense of "fail" in *A. and C.*, 2.7.88.

Q. *learne vs*; F. *teach vs*, a scribal alteration to secure more accurate expression; but Shakespeare repeatedly uses *learn* in the sense of *teach* (*R. and J.*, 1.4.93, and elsewhere). The usage is still common in colloquial speech.

17 Q. *vnfeale*; F. *vnseale*, followed by Wilson and most editors; *unfeale* suits the context better since Hamlet must have unsealed the *commission* to seal it up again; cf. ll. 47-52 below. The Q. printer may have been misled by the letters or the sound of the last word in the preceding line, *bold*. If Shakespeare wrote *unsele* the misreading of *f* as *f*, *e* as *o*, and final *e* as *d* would explain *unfold*.

17-18 Commas are needed after *bold* and *manners*. F. puts the words *My . . . manners* in parentheses.

19 Q. *A royll*; F. *Oh royll*. Q. *A* = *Ah*. Q. has a comma, F. a colon for exclamation after *knavery*.

20 F. *reason*, final *s* has been dropped.

That on the superuife no leasure bated,
No not to stay the grinding of the Axe,
My head shoulde be strooke off.

Hora. If't posseible?

Ham. Heeres the commission, read it at more leasure,
But wilt thou heare now how I did proceed?

Hora. I befeech you.

Ham. Being thus benetted round with villainies,

30 Ere I could make a prologue to my braines,
They had begunne the play, I sat me downe,
Deuisd a new commiſſion, wrote it faire,
I once did hold it as our ſtatifts doe,
A baſeneſſe to write faire, and labourd much
How to forget that learning, but fir now
It did me yemans feruice, wilt thou know
Th'effect of what I wrote?

Hora. I good my Lord.

Ham. An earnest coniuration from the King,
As *England* was his faithfull tributary,
40 As loue betweene them like the palme might florish,
As peace ſhould ſtill her wheaten garland weare
And ſtand a Comma tweene their amities,
And many ſuch like as-es of great charge,

27 Q. *heare now how*; F. *heare me now*, followed by most editors, probably to avoid the clash of *now* and *how*; but there is no need to change. The question mark at the end of the line is supplied from F.

28 Q. *villaines*; F. *Villaines*; both have dropped the *i* of the last syllable. As Shakespeare often fails to dot his *i*'s the mistake was easy. The meter requires a trisyllable.

30 Q. *Or*; F. *Ere* followed by most modern editors except Wilson and probably correct. It is true that *or* once had the sense of *ere* and *N.E.D.* quotes an instance of this as late as Dryden; but Shakespeare commonly uses the combination *or ere* (*Temp.*, 1.2.11; *Mac.*, 4.3.173; and *Ham.*, 1.2.147) in this sense. In the only case in Shakespeare where *or* standing alone is commonly interpreted as meaning *ere*, it has probably the sense "or else" (*Cym.*, 2.4.14).

36 Q. *yemans*; F. *Yeomans*, variant spellings.

37 F. *The'effects*, an arbitrary change.

40 Q. *them like*; F. *Them, as*; F. shows the scribe's repetition of *as* earlier in the line.

Q. *might*; F. *ſhould*, perhaps an anticipation of *ſhould* in the next line.

43 Q. *like, as fir*; F. *like Affis*. The Q. reading is nonsense and spoils the play on words. Wilson suggests that the printer set up *affir*, "corrected" it by dividing it into two words, and put a comma after *like* to eke out a sense. Some modern editors read *As-es* which seems to obscure the pun.

That on the view, and knowing of thefe contents,
Without debatement further more or leſſe,
He ſhould thofe bearers put to ſuddaine death,
Not ſhriuing time alow'd.

Hora. How was this feald?

Ham. When euen in that was heauen ordinant,
I had my fathers ſignet in my purſe

50 Which was the modill of that Danish ſeale,
Folded the writ vp in the forme of th'other,
Subſcrib'd it, gau't th'imprefſion, plac'd it ſafely,
The changling neuer knowne: now the next day
Was our ſea fight, and what to this was fequent
Thou knoweft already.

Hora. So *Gyldenſterne* and *Rofencrans* goe too't.

Ham. Why man they did make loue to this imploymēnt,
They are not neere my conſcience, their defeat
Dooes by their owne iſſinuatiōn growe,

60 Tis dangerous when the baſer nature comes
Betweene the paſſe and fell incenſed points
Of mighty oppofits.

Hora. Why what a King is this!

Ham. Dooes it not thiſke thee ſtand me now vpon?
He that hath kild my King, and whor'd my mother,
Pop't in betweene th'elec̄tion and my hopes,

44 F. *know*; possibly the F. printer has dropped *ing*; it seems likely, however, that this was a scribal change *metris causa*. Shakespeare regularly accents *contents* on the second syllable; the scribe felt that the line in his copy had an extra syllable and so eliminated *ing*. But *know* can hardly be used as equivalent to knowledge.

46 F. *the bearers*; again F. avoids the demonstrative pronoun.

48 F. *ordinate*, an arbitrary change. Perhaps Shakespeare wrote *ordinat̄* and the F. scribe failed to note the macron, a not uncommon failure in Elizabethan mss.

51 F. omits *the* before *forme* and so ruins the rhythm of the line.

52 Q. *Subscribe*, the common final *d* as *e* error. F. correctly *Subſcrib'd*.

54 F. *ſement*, a compositor's error.

55 F. *knowſt* showing pronunciation.

57 Q. omits this line, supplied from F. It is more likely that the Q. printer dropped than that the scribe invented it. F. has no punctuation at the end of the line. A comma may represent Shakespeare's punctuation.

58 F. *debate*, a scribal error.

59 F. *Doth*. Q. and F. vary between *s* and *th* forms.

64 F. *thinkſt thee*, perhaps an attempt to correct Shakespeare's grammar. If so, the scribe should have gone on and changed *thee* to *thou*. The Q. *thinkē* is imperative and the sense would be clearer if *thinkē thee* were set off with commas.

Throwne out his Angle for my proper life,
And with such cusnage, if't not perfect conscience,
To quit him with this arme? And is't not to be damn'd
To let this Canker of our nature come

70 In further euill?

Hor. It must be shortly knowne to him from England
What is the issue of the businesse there.

Ham. It will be short, the *interim's* mine,
And a mans life's no more then to say one :
But I am very forry good *Horatio*,
That to *Laertes* I forgot my selfe ;
For by the image of my Cause, I see
The Portraiture of his ; Ile court his fauors
But sure the brauery of his grieve did put me

80 Into a Tawring passion.

Hor. Peace, who comes heere?

Enter a Courtier.

Cour. Your Lordship is right welcome backe to Denmarke.

68-81 Here occurs one of the longer omissions of Q. from **To quit him**, 1. 68, to **comes here**, 1. 81. There is no assignable reason for this cut, such as the discretion which led to earlier omissions (cf. notes on 2.2.245 and 2.2.352 above). Hamlet has talked too often of killing the King for the censor to take alarm at this late point in the play. It is possible that the Q. printer, who seems to have rushed the last part of his job, let his eye stray from **conscience** to **comes here**, words that looked alike to him, omitted all that lay between and put a question mark, for exclamation, after **conscience**, to mark the close of the speech. It is necessary to restore from F. the omitted lines since their omission leaves Hamlet's speech hanging in the air.

69 F. *come*. Kellner (p. 47) suggests *teine*, i.e. teem, swell. There is no need of change since *come in* may be explained as *advance, increase*.

73-5 F. lines as follows: It . . . short The . . . more Then . . . Horatio.
78 F. count, read court: it is an *r* as *n* misreading.

For the Q. s.d. Enter a Courtier. F. has Enter

62 For the Q. s.d. Enter a Courtier, F. has Enter young Ostricke, a name and epithet caught from the Q. text, l. 204 (the name is there misspelt *Ostrike*, see note *ad loc.*), a passage omitted in F. As a result of the differing s.d. here Q. has Cour.; F. *Ofr.* as speech-headings as far as l. 277 where Q. introduces the speech-heading *Ostr.* It is to be noted that the Courtier and Ostricke (*Ostricke*) are one and the same, as is clear from l. 204 where the Lord speaks of Ostricke's carrying back Hamlet's acceptance of the match. It seems characteristic of Shakespeare's method of composition that he first introduces a nameless courtier, later names him in the dialogue, and having thus baptized him gives him named speech-headings thereafter.

• Wilson's idea that the "corrector" altered Shakespeare's spelling *Ofricke* to *Ofricke* in order to give the lapwing ^{top} a birdlike name is rejected by Greg as fantastic. Greg states that a long ^{scriptary} f linked to a small

Ham. I humbly thanke you fir.

Dooſt know this water fly?

Hora. No my good Lord.

Ham. Thy ſtate is the more gracious, for tis a vice to know him. He hath much land and fertill: let a beaſt be Lord of beaſts, 90 and his crib ſhall ſtand at the Kings meſſe, tis a chough, but as I ſay, ſpacious in the poſſeſſion of durt.

Cour. Sweete Lord, if your Lordſhippe were at leaſure, I ſhould impart a thing to you from his Maiestie.

Ham. I will receaue it fir with all dilligence of ſpirit, put your bonnet to his right vſe, tis for the head.

Cour. I thanke your Lordſhip, it is very hot.

Ham. No belieue me, tis very cold, the wind is Northerly.

100 *Cour.* It is indiſſerent cold my Lord indeed.

Ham. But yet me thinkes it is very foultry and hot for my complection.

letter following may easily be misread as *ſt*. The error in *Oſtricke* is the printer's, not the corrector's.

83 Q. *humble*; F. correctly *humbly*.

88 Q. has a comma; F. a colon after *him*. Since the next word in Q. begins with a capital, it appears that the comma here, as often, stands for a period.

90 F. *faw*, probably a misprint for Q. *fay*.

92 Q. *Lordſhippe*; F. *friendſhip*. This interesting variant has apparently been unnoticed by commentators. Since it is difficult to take *friendſhip* as a scribal error for *Lordſhippe* we must consider the F. reading as a deliberate alteration, possibly with the intention of heightening the affectation of Osrick's address.

94 F. omits *sir* after it.

Q. *withall*; F. correctly *with all*; cf. note on 4.7.169.

95 Q. omits *put* before *bonnet*, supplied from F. Q. makes ſense without this word, but it seems more likely that the Q. printer dropped it, as he did so many ſhort words, than that the ſcribe invented it.

97 Q. *it is*; F. *'tis*, probably the F. ſcribe was influenced by *tis* in the lines that precede and follow this.

100 Q. *indefeſſerent*; F. *indifferent*. The misspelling of Q. is probably due to Shakespeare's failure to dot his *i*'s.

101 F. omits *But yet*.

Q. *fully*; F. *foultry*. Q. is clearly a printer's error. Perhaps Shakespeare ſpelled the word *sultry* here and *soultrey*, both recognized forms, two lines below. F. normalizes the spelling in both cases.

Q. *hot, or my*; F. *hot for my*. Some editors follow Q. assuming that Hamlet's ſpeech is interrupted by Osrick. It seems more likely that F. is right and that the Q. printer inserted a comma after *hot* instead of after *soultry* where it appears in F. and forgot or dropped the initial *f* in *for*. It is possible that this letter was blurred or dim in his "copy" and that he mistook it for a comma.

Cour. Exceedingly my Lord, it is very foultry, as 'twere I cannot tell how: my Lord his Maieftie bad me signifie to you, that a has layed a great wager on your head, sir this is the matter.

Ham. I befeech you remember.

110 *Cour.* Nay good my Lord for my eafe in good faith, sir here is newly com to Court *Laertes*, belieue me an absolute gentleman, ful of most excellent differences, of very soft society, and great showing: indeede to speake feelingly of him, hee is the card or kalender of gentry: for you shall find in him the continent of what parts a Gentleman would fee.

Ham. Sir, his definement suffers no perdition in you, though I know to deuide him inuentorially, would dosie th'arithmaticke 120 of memory, and yet but yaw neither in respect of his quick faile,

103 Q. *t'were*; F. *'twere*.

104 Q. lacks the word, *but*, appearing in F. before **my Lord**. It is possible that the Q. printer dropped it, but quite as likely it is an actor's insertion to smooth over the transition in his speech. Wilson follows F., but the Q. text may stand.

105 F. *he* for Q. *a*.

110 Q. **good** my **Lord**; F. *in good faith*. The scribe anticipates a phrase occurring a little later in this line in both texts. F. *mine* for Q. *my*.

110-50 F. omits 41 lines from **here is to unfellowed** inclusive. This is a prompter's cut to shorten an overlong scene. It patches the hole by using one of the omitted lines, l. 143, and adding the phrase, *at his weapon* (cf. Q. *for this weapon*, l. 149). The patch is so neat that one might also suspect Shakespeare of making it himself.

111 Q. **gentlemen**, corrected in Q.₄ to **gentleman**.

113 All the 1604 Qq. read *fellingly*, which Wilson accepts in the sense of "like a salesman." But there is, according to *N.E.D.*, no such word in English. The 1605 Qq. read *fellingly*, probably a misprint for *feelingly*, sympathetically, cf. *Tw.N.*, 2.3.172, and *feelingly* appears as a correction in Q.₄. Certain nautical terms that follow: *card*, *calendar*, *yaw*, *faile*, etc., might suggest that Shakespeare wrote *sailingly*, but no such word is known.

115 Q. **part**. Wilson accepts Nicholson's conjecture **parts**, which is strengthened by *parts* in the same sense in 4.7.74 above. He interprets the passage: Laertes, the continent of gentry, contains in himself all the parts (i.e. qualities) that a gentleman would wish to see in his travels. The Q. printer probably dropped the final *s*.

119 All the 1604 Qq. read *dofie*; the 1605 Qq. *dazzie*, taken by most modern editors to mean *dizzy*, a word which appears in Q.₄, although "dazzle" is perhaps a more likely word. *N.E.D.* gives *dofie*, or *dozy*, as an old form of the verb "to dizzy" and it may be retained here. Apparently this rare word troubled the "corrector" who seems to have changed it to "dazzle" misprinted *dazzie*, a nonsense word, in the 1605 Qq.

120 The 1604 Qq. read *yaw*; the 1605 Qq. *raw*, a miscorrection persisting in later Qq. This is a patent attempt on the part of the corrector to eliminate the unfamiliar word *yaw* and substitute a more usual one. But *raw* makes

but in the veritie of extolment, I take him to be a soule of great article, & his infusion of such dearth and rarenesse, as to make true dixion of him, his semblable is his mirrour, & who els would trace him, his vmbrage, nothing more.

Cour. Your Lordship speakes most infallibly of him.

Ham. The concernancy fir, why doe we wrap the gentleman in our more rawer breath?

130 *Cour.* Sir?

Hora. Ift not pofible to vnderstand in another tongue? You will too't fir really.

Ham. What imports the nomination of this gentleman?

Cour. Of *Laertes*?

Hora. His purse is empty already, all's golden words are fspent.

Ham. Of him fir.

Cour. I know you are not ignorant.

140 *Ham.* I would you did fir, yet in faith if you did, it would not much approoue me, well fir.

Cour. You are not ignorant of what excellency *Laertes* is.

Ham. I dare not confesse that, leaft I should compare with him in excellency, but to know a man wel, were to knowe himfelfe.

150 *Cour.* I meane fir for his weapon, but in the imputation laide on him by them, in his meed hee's vnfellowed.

nonsense; a verb like *yaw*, to swing from side to side like a badly steered ship and so to lose speed, is required here, and not an adjective. The sense couched in the affected speech with which Hamlet mocks Osrick is: to enumerate the parts of Laertes would dizzy memory and yet it would *yaw* in attempting to follow his quick sail.

130 Q. has a period after *Sir*, a question mark seems needed.

132 The 1604 Qq. read *too't*; the 1605 Qq. *doo't*, followed by later Qq. and some modern editors. The phrase *you will too't* (to it) seems to have troubled the "corrector" in 1605, as it has troubled modern commentators, and his *doo't* is an evasion of the difficulty. Probably *you will too't* means something like "you'll go there"; cf. 2.2.449 above.

Q. has a comma after *tongue*; a question mark seems needed. Another is wanted after *gentleman*, l. 133, and after *Laertes*, l. 134, where Q. has periods.

148 Q. *this weapon*; F. correctly *his weapon*.

150 Wilson follows the Q. punctuation *him, by them in his meed, hee's unfellowed*; and explains *by them in his meed* as meaning "by those in his pay." It seems unlikely that Osrick would cite the testimony of the hired servants of Laertes; more likely that *them* refers in a general way to the admirers of Laertes and that *in his meed* means "in his merit, or excellency." The sense becomes clearer by shifting the comma after *him* to follow *them* and by cancelling the comma after *meed*.

Ham. What's his weapon?

Cour. Rapiere and Dagger.

Ham. That's two of his weapons, but well.

Cour. The King sir hath wagerd with him fix Barbary horses, against the which hee has impaund as I take it fix French Rapiers and Poynards, with their afsignes, as girdle, hangers and fo. Three of the carriages in faith, are very deare to fancy, very 160 responfue to the hilts, most delicate carriages, and of very liberall conceit.

Ham. What call you the carriages?

Hora. I knew you must be edified by the margent ere you had done. .

Cour. The carriages fir are the hangers.

Ham. The phraſe would bee more Ierman to the matter if wee could carry a cannon by our fides, I would it might be hangers till then, but on, fix Barbry horses against fix French 170 fwords, their afsignes, and three liberall conceited carriages,

154 F. *ha's* for Q. *hath*.

Q. *wagerd*; F. *wag'd*, a scribal error.

155 Q. *againgst*, a misprint appearing in both Hunt. and Eliz. Club copies; the Folger has a torn page here, replaced by ms. which reads *against*, as does F.

F. omits *has*.

Q. *impaund*; F. *impon'd* (see also l. 171 below). The Q. form is a variant of *impawn*, used elsewhere (*Wint. Tale*, 1.2.436; *K.H.V.*, 1.2.21) by Shakespeare in the sense of pledge or stake. The *N.E.D.* gives no other instance of *impone* (nowhere else in Shakespeare) in the sense of "stake" than this one passage.

158 Q. *hanger*; F. correctly *hangers*. There were two hangers to each girdle. F. *or fo* for Q. *and fo*, a scribal error.

159 The 1604 Qq. have the misprint *reponfue* corrected in the 1605 Qq. and F. to *responfue*.

162-3 F. omits Horatio's speech, probably an accidental omission by the scribe or printer jumping from the carriages, l. 161 to **The carriages**, l. 164.

164 Q. *carriage*; F. correctly *carriages*. The plural, as above, l. 161, is required.

165 Q. *Ierman*; F. modernizes *Germaine*.

166 F. omits a before *cannon*.

167 The 1604 Qq. read *it be hangers*, omitting the necessary word *might*. The 1605 Qq. restore this word but insert it in the wrong place reading *it be might hangers*. The "corrector's" marginal *might* has been misplaced by the compositor. F. correctly *it might be hangers*.

169 *Q. has no punctuation after *fwords*; F. has a colon which is too heavy; a comma suffices.

170 F. *but* for Q. *bet*, a printer's error.

that's the French bet against the Danish, why is this all impaund as you call it?

Cour. The King sir, hath layd fir, that in a dozen paffes betweene your selfe and him, hee shall not excede you three hits, hee hath layd on twelue for nine, and it would come to immediate triall, if your Lordshippe would vouchsafe the answere.

Ham. How if I answere no?

Cour. I meane my Lord the opposition of your perfon in triall.

180 *Ham.* Sir I will walke heere in the hall, if it please his Maiestie, it is the breathing time of day with me, let the foiles be brought, the Gentleman willing, and the King hold his purpose; I will winne for him and I can, if not, I will gaine nothing but my shame, and the odde hits.

Cour. Shall I deliuer you so?

Ham. To this effect sir, after what florish your nature will.

Cour. I commend my duty to your Lordshippe. *Exit Ofrick.*

190 *Ham.* Yours yours; hee doo's well to commend it himfelfe, there are no tongues els for's turne.

Hora. This Lapwing runnes away with the shell on his head.

171 Q. accidentally omits **impon'd as**, found in F. The Q. spelling in l. 155 is retained.

F. omits **all** in this line and is followed by many editors, but the word belongs in the text.

172 F. omits **sir** after **layd**.

173 F. **you** for Q. **your selfe**.

174 The Q. text is not very clear and the ms. must have puzzled the F. scribe who wrote *He hath one twelve for mine*, thus reducing an obscure phrase to nonsense. The sense seems to be that in twelve bouts Laertes shall not exceed Hamlet by more than three hits. For a different explanation see Wilson's note, Cambridge *Hamlet*, p. 247.

Q. **it would**; F. **that would**. Probably a ms. *y^t* was misread by the scribe as **that**.

181 F. **'tis** for Q. **it is**.

184 Q. **and** (i.e. **an**, **if**) ; F. **if**, a modernization.

186 F. **redeliuer you ee'n fo**, followed by Wilson and most editors, but it may well represent an embroidery of the text by the actor of Osricke. Q. is quite satisfactory.

189 Neither Q. nor F. has a s.d. here, but Osricke must go out after this line.

190 Q. **Yours doo's well**; F. **Yours, yours**; (a characteristic Hamlet repetition) **hee does well**, plainly the correct reading. The Q. printer has omitted the second **yours** and an **a = he**.

191 F. **for's tongue**, repeating **tongues** just before in this line.

200 *Ham.* A did comple fir with his dugge before a fuckt it, thus has he and many more of the same Beauy that I know the droffy age dotes on, only got the tune of the time, and out of an habit of encounter, a kind of yesty colection, which carries them through

195 The 1604 Qq. read *A did fir with*; the 1605 Qq. *A did fo fir with*, an obvious attempt to supply a missing word. F. gives it in the slightly altered phrase: *He did comple with*, omitting *fir* which must have stood in the ms. and changing *A* to *He*.

196 F. *had he* for Q. *has he*, a scribal error.

197 F. *mine more* for Q. *many more*, a scribal error.

198 Q. *breede*? F. *Beauy* (i.e. bevy). Editors are divided, but F. is probably correct. *Bevy* is used elsewhere by Shakespeare (K.H.VIII, 1.4.4) and is more in consonance with the *lapwing*, l. 192, than *breede*. Since it is a technical term for a flock of birds as a "bevy of quails or larks" (N.E.D.) it would seem as if the Q. printer misread, or misunderstood the word, and set up the more familiar *breede*. Wilson suggests a ms. *beuie*, misread as *bead* and miscorrected *breede*. It is hard to imagine the F. scribe inventing this apt term.

199 Q. *out of an habit of encounter*; F. *outward habite of encounter*, followed by most editors, Wilson interprets Q. thus: Osrick and his bevy have *out of an habit of encounter* (i.e. constantly encountering the *tune of the time*) acquired a kind of *esty* (frothy) *collection* (convention). This seems more Shakespearean in idiom than the F. text where *outward habit*, like *tune of the time* and *collection* is an object of *got*. The F. scribe was puzzled and either misread *out of an* as *outward*, or else rewrote the phrase to make what seemed to him, as to most editors, better sense. But the Q. text should stand.

200 Q. *histy*; F. correctly *esty*, a variant of *yeasty*. The Q. printer misread *y* as *h* and *e* as *i*. Shakespeare spells the word *esty* in the only other place (*Mac.*, 4.1.53) where it occurs in his work.

Q. *prophane and trennowed*; F. *fond and winnowed*. Neither reading can be right, although F. approaches the truth. Warburton's emendation *fann'd* best suits the context and the *ductus litteratum*. If Shakespeare wrote *fand* for *fann'd*, as he might well have done, the Q. printer might easily have read it as *fane* and so miscorrected to *prophane*, whereas the scribe would have read the word as *fond*. A misreading by the Q. printer of initial *w* as *tr* and of Shakespeare's *ȝndotted i* as *e* would turn *winnowed* into *trennowed*, an impossible word. Wilson argues at some length for *profound* as the *trye* reading, but the conjunction *profound* and *winnowed* is incongruous.

We may paraphrase: The frothy conventions of Osric and his like penetrate even into the most select (*fann'd and winnowed*, as chaff being blown away leaves the pure wheat) society but, continues Hamlet, put them (Osric *et al.*) to the test and they burst like bubbles. The phrase *fann'd and winnowed* throws some light on *chiefe, cheff* (i.e. sheaf) in 1.3.74 above.

and through the most fand and winnowed opinions, and doe but blowe them to their triall, the bubbles are out.

Enter a Lord.

Lord. My Lord, his Maiestie commended him to you by young *Osricke*, who brings backe to him that you attend him in the hall, he fends to know if your pleasure hold to play with *Laertes*, or that you will take longer time?

Ham. I am constant to my purposes, they followe the Kings pleasure, if his fitnes speakes, mine is ready: now or whensoeuer, prouided I be so able as now.

Lord. The King, and Queene, and all are coming downe.

Ham. In happy time.

Lord. The Queene desires you to vfe some gentle entertainment to *Laertes*, before you fall to play.

Ham. Shee well instructs me.

Exit Lord.

Hora. You will loose my Lord.

Ham. I doe not thinke so, since he went into France, I haue bene in continuall practise, I shall winne at the ods; thou wouldst not thinke how ill all's heere about my hart, but it is no matter.

Hora. Nay good my Lord.

Ham. It is but foolery, but it is such a kinde of gain-giuing, as would perhaps trouble a woman.

Hora. If your minde dislike any thing, obey it. I will forfit their repaire hether, and say you are not fit.

Ham. Not a whit, we defie augury, there is speciall prouidence in the fall of a Sparrowe, if it be now, tis not to come, if it be not to come, it will be now, if it be not now, yet it will come,

202 F. *tryalls.*

203-18 F. omits the s.d. before l. 203 and all that follows down to and including *instructs me*, a prompter's cut, saving another actor, the *Lord of Q.*

206 Q. *Ofricke.* This is the first time that the name appears in the text; cf. note on l. 82 above.

217 The Griggs facsimile omits *to* before *Laertes*. It appears in all copies of Q.

218 Q. has no s.d. after this line, but the Lord must go out to carry Hamlet's message.

219 Q. lacks the words *this wager*, found in F. The phrase is not necessary and may have been inserted by actor or scribe for the sake of clearness.

222 Q. lacks *but*, found in F. before *thou*. As in l. 104 it may be an actor's insertion to mark the transition.

F. *how all heere*, a double omission by scribe or printer.

225 Q. *gamgiuing*, a minim error; F. correctly *gain-giuing*.

227 F. omits *it* after *obey*.

230 F. *there's a spacial*, an arbitrary alteration, accepted by most editors.

231 Q. omits *now* after the first *be*, supplied from F.

233 Q. *well come*, an *e* for undotted *i*. F. correctly *will come*.

the readiness is all, since no man of ought he leaues knowes,
what ist to leaue betimes? let be.

*A table prepard, Trumpets, Drums and officers with Cushions,
King, Queene, and all the state, Foiles, daggers,
and Laertes.*

King. Come *Hamlet*, come and take this hand from me.

Ham. Giue me your pardon sir, I haue done you wrong,
But pardon't as you are a gentleman,

240 This prefence knowes, and you must needs haue heard,
How I am punisht with a fore distraction,
What I haue done
That might your nature, honor, and exception

234-5 F. *since no man ha's ought of what he leaves. What is't to leaue betimes?* omitting *let be*. Most editors follow F. changing the period after *leaues*, which is certainly wrong, to a comma. But the F. text looks like the scribe's attempt to clean up an obscure passage nullified by the printer's absurd punctuation. Shakespeare's ms. may have been confused here; perhaps he wrote, or meant to write "since no man knows ought of what he leaves, what is't to leave betimes?" If so the Q. printer muddled the passage, possibly in transference from the "stick" to the "forme," by omitting the first **what** and misplacing **knowes** and **of**. Yet the Q. text may stand with a comma after *knowes* instead of after *leaues* and a question mark after *betimes*. Wilson retains the Q. text, unchanged and construes *what is't to leave betimes* as an object clause after *knowes*. This is a difficult construction and gives a hardly intelligible sense.

235 In the s.d. after this line Q. has **Cufhion**. A final *s* must have been dropped since there must have been at least two cushions for the chairs of the King and Queen.

It is interesting to note that the long F. s.d. here omits the cushions, perhaps no longer required for more sumptuous chairs of state and also, strangely, the music with which Shakespeare usually marks an official entrance of the King. It substitutes *Gauntlets* for **the daggers** of Q.; this probably indicates a different type of fencing (see Wilson's note, Cambridge *Hamlet*, p. 250) and brings in a *Table and Flagons of Wine on it*. The *flagons* are needed in this scene, but are not mentioned by Shakespeare in his ms., doubtless because he knew that the prompter would provide them. It may be noted here that Q. lacks many needed s.d. in this scene; perhaps Shakespeare was tiring as he finished *Hamlet*.

237-8 F. *I'ue* for Q. *I haue*, the customary contraction to mark pronunciation.

239-41 Some confusion in the ms. here has led to misalignment in Q., which prints the first four lines of Hamlet's speech thus: *Giue . . . wrong / But . . . knowes / And . . . punisht / With . . . done /*. Plainly the second line is wrong for the meter is complete before the phrase *this prefence knowes*.

The F. scribe's attempt to correct matters makes things worse, as F. prints *This prefence knowes* as a separate line and omits *a* before *fore*, l. 241. This last change makes *distraction* a word of four syllables and

Roughly awake, I heare proclame was madnesse,
Waft *Hamlet* wronged *Laertes*? neuer *Hamlet*.

If *Hamlet* from himselfe be tane away,
And when hee's not himselfe, dooes wrong *Laertes*,
Then *Hamlet* dooes it not, *Hamlet* denies it,
Who dooes it then? his madnesse. Ift be fo,
Hamlet is of the faction that is wronged,

250 His madnesse is poore *Hamlets* enimie,
Sir, in this Audience,
Let my disclaiming from a purpos'd euill,
Free me fo farre in your most generous thoughts
That I haue fhot my arrowe ore the houfe
And hurt my brother.

Laer. I am fatisfied in nature,
Whose motiue in this cafe should stirre me most
To my reuendge, but in my tearmes of honor
I stand aloofe, and will no reconcilement,
Till by fome elder Maifters of knowne honor

260 I haue a voyce and preffident of peace
To keepe my name vngord: but till that time
I doe receaue your offerd loue, like loue,
And will not wrong it.

such a "dissolution" of final -ion in the middle of a line is rare in Shakespeare.

The arrangement in the text gives regular lines down to *what I haue done*. The pause after this short line is most fitting as Hamlet here recalls his killing of Polonius and his responsibility for Ophelia's madness and death.

243 Q. *heare*, a Shakespearean spelling; cf. l. 336. F. modernizes *heere*.

245 All Qq. 1604 and 1605 read *tane*. The Griggs facsimile, p. 95, has *fane*, but a microscopic inspection shows that a rather faint *t* has been altered to an *f* as is clear by comparison with other *f*'s on the same page.

251 Q. omits *Sir, in this Audience*, supplied from F., another instance of a short line omitted by the Q. printer.

254 F. *mine* for Q. *my*.

255 F. *Mother*, a misprint or scribal error.

258 Q. *a loofe*; F. *aloofe*.

260 Both Q. and F. have *presfident*, a common sixteenth century spelling of "precedent"; cf. the dedication to Sidney of *The Shepherd's Calendar*. Shakespeare uses this same spelling in *Lucrece*, l. 1261.

261 Q. omits *keepe*, supplied from F.

F. *ungord'd*, a misprint.

Q. *all.* Wilson suggests a misprint *ill*, due to a dropped *t* and a "misrection" to *all*. F. reads correctly *till*.

262 Q. has a comma; F. no punctuation after the first *loue*. It is unusual for Q. to show a heavier punctuation than F. Perhaps Shakespeare meant *Laertes, conscious of guilt, to pause here*.

Ham. I embrace it freely,
And will this brothers wager frankly play.
Giu vs the foiles.

Laer. Come, one for me.

Ham. Ile be your foile *Laertes*, in mine ignorance
Your skill shall like a starre i'th darkest night
Stick fiery of indeed.

Laer. You mocke me fir.

Ham. No by this hand.

270 *King.* Gieu them the foiles young *Osricke*, cofin *Hamlet*,
You knowe the wager.

Ham. Very well my Lord.

• Your grace has layed the ods a'th' weeker side.

King. I doe not feare it, I haue seene you both,
But fince he is better'd, we haue therefore ods.

Laer. This is to heauy: let me see another.

263-4 Q. prints the words **and will** to **frankly play** as part of l. 263 carrying over the last two to the left margin of the line below. F. rearranges correctly, but inserts *do* before **embrace** which hurts the meter.

265 After **foiles** F. gives Hamlet the phrase *Come on*. Most editors, including Wilson, follow F. and so secure a regular line, but it seems likely that the phrase is an instance of the actor's insertion. It may, however, be an anticipation by the scribe of **Come, one** immediately following, spoken by Laertes. Hamlet has no reason to say *come on* before the match begins.

272 F. *hath* for Q. *has*.

F. has **a'th**' for Q. **a'th**. As a rule F. normalizes **a** to **o** in such phrases. Here the scribe copies mechanically.

274 Q. **better**; F. **better'd**, followed by all editors including Wilson, who in the Cranach *Hamlet* accepted Q. interpreting **better** as the one who proposes the bet. In the Cambridge *Hamlet* Wilson reverts to F. It is worth noting that Shakespeare never uses the word **better** in this sense and only once (*Ham.*, 5.2.171) the word **bet**. The word **better'd** is more appropriate in the mouth of the King who here is overwhelming *Hamlet* with courtesy and would hardly call his opponent a **better** fencer. Moreover **better'd** might well be misread or misprinted **better**. The explanation of the passage is probably this: Hamlet tells the King that his Grace has layed the odds ("six Barbary horses was heavy odds against six French rapiers, even with their "most delicate carriages") on the weaker side, inasmuch as he, Hamlet, is a **poorer** fencer (a polite flourish) than Laertes. The King replies that he is not afraid; he has seen them both fence, but inasmuch as Laertes is **better'd**, i.e. has improved in France (cf. Lamond's praise of Laertes, 4.7.96-102 above) we (plural of majesty) have odds, i.e. have given Hamlet a handicap of three points. Hamlet and the King use the word **odds** in a slightly different signification. Hamlet thinks of the King's heavy stake; the King of Hamlet's handicap.

Ham. This likes me well, theſe foiles haue all a length?

Oſr. I my good Lord.

King. Set me the ſtoopes of wine vpon that table,

If *Hamlet* giue the firſt or ſecond hit,

280 Or quit in anſwere of the third exchange,

Let all the battlements their ordnance fire.

The King ſhall drinke to *Hamlets* better breath,

And in the cup an *Vnion* ſhall he throwe,

Richer then that which fourre ſucceſſiue Kings

In Denmarkes Crowne haue worne: giue me the cups,

And let the kettle to the trumpet ſpeake,

The trumpet to the Cannoneere without,

277 Both Q. and F. have a period after *length*. As Hamlet is asking a question, as shown by Osricke's answer, the question mark is needed.

After this line F. has the s.d. *Prepare to play*, a prompt-book direction to the actors, wanting in Shakespeare's ms.

283 The 1604 Qq. read *Vnice*; the 1605 copies *Onixe*, followed with variant spellings by later Qq.; F. *vniſion*. Cf. l. 336 below where all Qq., with variant spellings, read *Onixe*, and F. *Vnion*. Q.₁ has no parallel to l. 283 but for l. 336 it reads *lies thy vniſion here*, a phrase which would be unintelligible, if there had not been an earlier mention of the thing (*Onyx* or *Union*) which Claudius dropped in the cup, a mention omitted by the negligent reporter of Q.₁. Malone's collation of a 1604 Q., preserved in his notes in the Bodleian copy of the undated Q., gives *Onix* (*Onixe*) in both l. 283 and l. 336. If he was right the alteration from *Vnice* to *Onixe* in l. 283 was made in a copy of a 1604 Q. no longer extant, before the alterations in the 1605 issues. Since there are no variants in the extant copies of Q. 1604 (save the two noted above, 1.4.69 and 1.5.7 which are not comparable to this case), it seems likely that Malone's *Onix* in l. 283 was suggested to him by *Onixe* in l. 336, or which is quite possible, that he was using a copy of the 1605 issue.

Greg ("Emend.", pp. 57-8) believes that Shakespeare wrote *Vnice* (the spelling *vnic* is a variant of "unique"). But the agreement of Q.₁ with F. in l. 336, implying as it does an agreement in l. 283, shows that *union* was the word spoken on Shakespeare's stage. Now a *union* is a pearl, more especially a large pearl; "Pearls are called unions because they are ever found alone"—quotation dated 1672 in *N.E.D.*; cf. also *pearl*, l. 294 below.

It seems most likely that Shakespeare wrote *Vniō*, with the macron for *n*, in both lines, which the Q. printer first set up as *Vnice* (see Wilson, *MS. of Hamlet*, p. 127) and later l. 336 altered to the more familiar *Onixe*.

Shakespeare may have been thinking of the tale of Cleopatra's throwing a pearl into a cup of wine. In *Soliman and Perseda* this pearl is called "Cleopatra's union." In the *Bestrafte Brudermord*, 4.5, the King proposes to put a powdered "oriental diamond" in the cup so that Hamlet may drink his death therewith.

286 F. *Trumpets*; the final *s* is wrong as is shown by the F. *Trumpet* in the next line.

The Cannons to the heauens, the heauen to earth,
Now the King drinke to *Hamlet*, come beginne. *Trumpets the while.*

290 And you the Judges beare a wary eye.

Ham. Come on sir.
Laer. Come my Lord.
Ham. One.
Laer. No.
Ham. Iudgement.
Osrick. A hit, a very palpable hit. *Drum, trumpets and shot.*
Laer. Well, againe. *Florish, a peece goes off.*
King. Stay, giue me drinke, *Hamlet* this pearle is thine.
Heeres to thy health : giue him the cup.
Ham. Ile play this bout first, set it by a while.
Come, another hit. What say you?
Laer. A touch, a touch, I doe confest'.
King. Our fonne shall winne.

289-90 After these lines Q. has in the right hand margin the s.d. *Trumpets the while* lacking in F. This would seem to be an original note, omitted by the scribe, or perhaps cancelled after an early performance.

291 For Q. *Come my Lord*. F. has *Come on sir*, a scribal repetition of Hamlet's words in the preceding line.
In the right hand margin opposite this line F. has the s.d. *They play*, a prompter's note wanting in Q.

292-3 Wilson calls the Q. s.d. after these lines "a duplicate since the second line of the s.d. repeats the first." He suggests that the first was written in by the prompter. This is not necessary since Shakespeare may have wanted two blasts of trumpets and two "shots" for the two bouts in which Hamlet wins. The corresponding s.d. in F. comes after l. 294, *Trumpets sound, and shot goes off*. This consolidates the two directions in a more practical form and also, an interesting point, it eliminates the **Drum**, reserving it for the entry of Fortinbras, l. 372 below.

295 F. omits it in this line.
Q. has no punctuation after **a while** (F. *a-while*) ; the period is supplied from F.

296 In Q. the words **What say you?** are separated by a considerable space from the preceding text. No such gap appears in F. Probably the Q. printer is following his copy and Shakespeare may have left this space to indicate a pause in the action while Hamlet appeals for judgment on his hit.

297 Q. omits the words **A touch, a touch**, supplied from F. They may be an actor's insertion, but they seem very appropriate in the mouth of Laertes.
Q. *confest*; F. *confesse*. Read *confes't*, i.e. confess it.

Quee. Hee's fat and scant of breath.
 Heere *Hamlet* take my napkin rub thy browes,
 300 The Queene carowfes to thy fortune *Hamlet*.
Ham. Good Madam.
King. *Gertrud* doe not drinke.
Quee. I will my Lord, I pray you pardon me.
King. It is the poysned cup, it is too late.
Ham. I dare not drinke yet Madam, by and by.
Quee. Come, let me wipe thy face.
Laer. My Lord, Ile hit him now.
King. I doe not think't.
Laer. And yet it is almost against my conscience.
Ham. Come for the third *Laertes*, you do but dally.
 I pray you passe with your best violence,
 310 I am affeard you make a wanton of me.
Laer. Say you fo, come on.
Osrr. Nothing neither way.
Laer. Haue at you now. *In scuffling they*
King. Part them, they are incentf. *change Rapiers.*
Ham. Nay come againe.

299 F. *Heere's a Napkin*, a careless paraphrase of the line which destroys the meter.

307 F. 'tis . . . 'gainst, perhaps an attempt to normalize the meter by pronouncing the last word *conscience* as a trisyllable.
 Wilson says *conscience* is always so in Shakespeare, but eight cases at least in *Hamlet* alone show it as a dissyllable. The meter of Q. is perfect, allowing full value to each word and accepting the feminine ending. Probably F. represents an arbitrary alteration of the scribe.

308 F. omits *doe*, perhaps to normalize the meter."

309 Q. has no punctuation after *violence*; the comma is supplied from F.

310 Q. *sure*; F. *affear'd*, followed by all editors and probably correct. To scan Q. by reading *sure* as a dissyllable gives a very awkward rhythm. Possibly the Q. printer read Shakespeare's *afeard* as *afure*, an easy misreading, set up *afure*, and then deleted the initial *a*.

311 After this line F. has the s.d. *Play*, a prompter's note.

313 The famous s.d. *In scuffling they change Rapiers* is found only in F. There is no s.d. at all in Q. here. Shakespeare, who certainly intended such a change of weapons (see l. 327 below), left it to the prompter to arrange the method. The s.d. of Q., *They catch one anothers Rapiers, and both are wounded*, shows the method employed on Shakespeare's stage.

Osr. Looke to the Queene there, howe!

Hora. They bleed on both sides, how is it my Lord?

Osr. How iſt *Laertes*?

Laer. Why as a woodcock to mine owne sprindge *Osrick*,
I am iuſtly kilde with mine owne treachery.

Ham. How dooes the Queene?

King. Shee ſounds to fee them bleed.

320 *Quee.* No, no, the drinke, the drinke, ô my deare *Hamlet*.
The drinke the drinke, I am poyned.

Ham. O villanie, how! Let the doore be lock't,
Treachery, ſeeke it out.

Laer. It is heere *Hamlet*, *Hamlet*, thou art ſlaine.

No medcine in the world can doe thee good,
In thee there is not halfe an houres life,

The treacherous inſtrument is in thy hand
Vnbated and enuenom'd, the foule practife

Hath turn'd it ſelfe on me, loe heere I lie

330 Neuer to rife againe, thy mother's poyned,
I can no more, the King, the Kings too blame.

Ham. The point inuenom'd to, then venome to thy worke.

All. Treafon, treafon. *Hurts the King.*

314 Neither Q. nor F. has any punctuation after *there*. A comma would cor-
respond to the light punctuation of Q.

Q. *howe*; F. *hoa*. Both variants of *ho*, the technical word used by the
judge of a combat, here Osrick, to stop its progress (cf. Chaucer's *Knight's
Tale*, ll. 1706 and 2656); Osrick ſees the fallen Queen and the bleeding
fencers and very properly stops the match.

315 F. *is't*.

317 F. omits *owne* and spoils the meter.

322 Q. *how let*; F. *How? Let*. As in l. 314 *how* = *ho*. The question mark
in F. stands for an exclamation. It is unlikely that Hamlet is asking a
question here.

324 Q. omits the second *Hamlet*, in this line, ſupplied from F., *metris causa*.
It would have been easy for the Q. printer to omit it.

326 F. and Q.: *halfe an houre of*, perhaps an attempt to normalize the meter,
but Q. is correct if *houres* is dissyllabic.

327 Q. *my hand*; Q., F. *thy hand*. This is either an accidental error by the
Q. printer or a miscorrection. The copy before him lacked the s.d. direct-
ing the change of swords and the printer, or the "corrector," may have
thought that Laertes still held the treacherous inſtrument. The mistake
cannot be due to carelessness on Shakespeare's part, for in ll. 328-9 he
makes Laertes ſay: *the foule practife hath turn'd it ſelfe on me*, indicating
that Laertes knew that he had been hit by the unbated and poi-
ſoned ſword in Hamlet's hand.

332 After this line F. has the s.d. *Hurts the King* wanting, like most s.d.
in this ſcene, in Q.

King. O yet defend me friends, I am but hurt.

Ham. Heare thou incestious, murdrous, damned Dane,
Drinke off this potion, is thy Vnion heere?

Follow my mother.

King Dyes.

Laer. He is iustly ferued,

It is a poyfon temperd by himselfe,

340 Exchange forgiuenesse with me noble *Hamlet*,
Mine and my fathers death come not vpon thee,
Nor thine on me.

Dyes.

Ham. Heauen make thee free of it, I follow thee;
I am dead *Horatio*, wretched Queene adiew.

You that looke pale, and tremble at this chance,

That are but mutes, or audience to this act,

Had I but time, as this fell sergeant Death

Is strict in his arrest, ô I could tell you,

But let it be; *Horatio* I am dead,

350 Thou liuest, report me and my cause a right
To the vnsatisfied.

Hora. Neuer belieue it;

I am more an anticke Romaine then a Dane,

Heere's yet some liquer left.

Ham. As th'art a man

Giue me the cup, let goe, by heauen Ile ha't,

O god *Horatio*, what a wounded name

336 Q. **Heare**, a Shakespearean spelling as in l. 243 above, F. modernizes *Heere*.

Q. omits **murdrous**, supplied from F., *metris causa*.

336 Q. of; F. modernizes off, which the sense requires.

Q. the *Onixe*; F. thy *Union*, see note on l. 283 above.

338 After this line F. has the s.d. **King Dyes**.

339 Q. prints the words **He is to himselfe** as one line. F. corrects the alignment.

342 After this line F. has the s.d. **Dyes**.

350 F. *my causes right*, a paraphrase.

354 Q. *hate*, contracted form for *have it*; F. *hau'e't*.

355 Q. **O god**; F. *Oh good*, followed by many editors; but F. shows the censor's "correction"; cf. *Oth.* 5.2.218, where Q. has *O god*, *O heauenly god*, altered in F. to *O heauen!* *O heauenly powers*. The passionate cry *O god Horatio* is much more in keeping with the situation than the tame *Oh good Horatio*. It is worth noting that Q. capitalizes *god* showing that the printer of that copy recognized the word as a noun and not the adjective.

Things standing thus vnknownne, shall liue behind me?
 If thou did'ft euer hold me in thy hart,
 Absent thee from felicity a while,
 And in this harsh world drawe thy breath in paine *A march a
 360 To tell my story: what warlike noise is this? farre off.*

Enter Ofrick.

Ofsr. Young *Fortinbrasse* with conquest come from Poland,
 To th'embassadors of *England* giues
 This warlike volly.

Ham. O I die *Horatio*,

The potent poyson quite ore-crowes my spirit,
 • I cannot liue to heare the newes from *England*,
 But I doe prophecie th'election lights
 On *Fortinbrasse*, he has my dying voyce,
 So tell him, with th'occurrants more and leſſe
 Which haue folicited, the reſt is silence. *Dyes.*

370 *Hora.* Now cracks a noble hart, good night sweete Prince,
 And flights of Angels sing thee to thy reſt.
 Why dooes the drum come hether?

Enter Fortinbrasse, with the Embassadors.

For. Where is this fight?

Hora. What is it you would fee?
 If ought of woe, or wonder, ceafe your ſearch.

356 Q. *shall I leave*; F. *shall live*, followed by most editors. The Q. text makes sense, but F. is decidedly better in rhythm and diction. Probably Shakespeare's *live* (undotted *i*) was misread by the Q. printer as *leue* (*leave*) (cf. 3.4.158) and *I* was inserted to make some sense. Q. has *leue* in a badly reported passage.

360 To the Q. s.d. after this line, F. adds **and shout within**, a prompter's addition, not required by the text, for the *warlike noise* of which Hamlet speaks is the music of the march.

Both Q. and F. have here the s.d. **Enter Ofrick(e)**. There has been no exit for this character, but he must have left the stage with the flight of the courtiers after Hamlet killed the King. Wilson sends him out after *story*, l. 360, to inquire into the *noise*.

363 •Q. and F. print **this** (F. misprints *rhis*) **warlike volly** as part of l. 362.

37.8 F. *the occurrants* for Q. *th' occurrants*.

369 After *silence* F. has *O, o, o, o*, an actor's interpolation, followed by the s.d. **Dyes**, wanting in Q. *¶*

370 F. *cracke*, a misprint.

372 The F. s.d. after this line has the singular *English Ambassador* for the Q. plural, thus saving one actor. It also adds *Drumme* (see note on ll. 292-3) *Colours, and Attendants*. The prompter is setting the stage for the military funeral which follows.

373 F. *ye for Q. you*.

For. This quarry cries on hauock, ô proud death
 What feast is toward in thine eternall cell,
 That thou so many Princes at a shot
 So bloudily haft strook?

Embal. The fight is difmall
 And our affaires from *England* dome too late,

380 The eares are fencelesse that shoud giue vs hearing,
 To tell him his commandment is fulfilled,
 That *Rosencrans* and *Gyldensterne* are dead,
 Where shoud we haue our thankes?

Hora. Not from his mouth
 Had it th'ability of life to thanke you ;
 He neuer gaue commandement for their death ;
 But since so iump vpon this bloody queſtione
 You from the *Pollack* warres, and you from *England*
 Are heere arriued, giue order that theſe bodies
 High on a ſtage be placed to the view,

390 And let me ſpeake, to th' yet vnknowing world
 How theſe things came about ; fo ſhall you heare
 Of carnall, bloody and vnnaturall acts,
 Of accidentall iudgements, caſuall ſlaughters,
 Of deaths put on by cunning, and forc'd caufe,
 And in this vpshot, purpoſes miſtooke
 Falne on th'inuentors heads : all this can I
 Truly deliuere.

For. Let vs haſt to heare it,
 And call the nobleſt to the audience,
 For me, with ſorrows I embrace my fortune,
 400 I haue ſome riſhtes of memory in this kingdome,
 Which now to claime my vantage doth inuite me.

375 F. *His* for Q. *This.*

Q. *prou'd*; F. correctly *proud*. Perhaps the Q. printer thought the word
 was *prou'd*.

387 Q. has a period after *England*. F. properly deletes it.

390 Q. *to yet*; F. correctly *to th' yet*. The Q. printer had dropped the article.

394 Q. *for no*; F. correctly *forc'd*. The Q. printer misread *c* as *n* and *d* as *o*
 and made two words out of one.

Q. has no punctuation after *laſe*; the comma is supplied from F.

395 Both Q. and F. have an intrusive comma after *miſtooke*.

396 F. *the Inuentors* for Q. *th' inuentors*.

398 F. has a period after *audience*.

400 Q. *rights*; F. *Rites*, variant spellings; cf. notes on 4.2.215 above and on
 1. 410 below. Q. has an unnecessary comma after *rights*.

Hora. Of that I shall haue also cause to speake,
And from his mouth, whose voyce will draw on more,
But let this same be presently perform'd
Euen while mens mindes are wilde, least more mischance
On plots and errores happen.

For. Let four Captaines

Beare *Hamlet* like a fouldier to the stage,
For he was likely, had he beene put on,
To haue prooued most royll; and for his paſſage,
410 The fouldiers mucicke and the rites of warre
Speake loudly for him:
Take vp the bodies, ſuch a fight as this,
• Becomes the field, but heere ſhowes much amifle.
Goe bid the foldiers ſhoote. *Exeunt.*

F I N I S.

402 Q. *also*; F. *alwaies*, an arbitrary change impairing the sense.
403 Q. *drawe no*; F. correctly *draw on*. Q. is probably a misprint, a transposition of letters. Wilson suspects a miscorrection, "perhaps due to the idea that Hamlet's voice could not be 'drawn' in death."
409 Q. *royall*; F. *royally*, followed by most editors, but it is the usual scribe's practice of changing an adjective used adverbially into an adverb; cf. note on 1.1.175. The Q. line lacks an unaccented syllable, but this is supplied by the pause following the semicolon.
410 Q. *right*; F. correctly *rites*, cf. note on l. 400 above.
412 F. *body*. The F. scribe thought only of the dead Hamlet. Shakespeare knew that the bodies of the King, Queen, and Laertes had also to be carried off the stage. Q. also reads *bodie* which may indicate that in performance the other bodies had been silently carried off and only Hamlet's left for the final spectacle.
414 For the s.d. *Exeunt* after this line F. has **Exeunt Marching: after the which, a Peale of Ordinance are shot off.**, a prompter's direction for the military funeral accorded to Hamlet.

